

The School Musician



How Mason City
Built Her H. S.
Music Hall

•
Guy Holmes
Arranging

•
Richard H. M. Goldman
Music History

•
J. Leon Ruddick
Broadcasting

•
Dall Fields
Bassoon

•
Bennie Bonacio
Saxophone

•
C. L. McCreery
Clarinet

•
Andrew V. Scott
Drumming

•
Max Fischel
Violin

●
February
1935

Leo Brodzeller, Bass Clarinet
Waupun, Wisconsin
First Division
1934 National Contest
Story on Page 33



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 Pennsylvania Bandmasters Ass'n
 Aliquippa, Pennsylvania



WE ARE MAKING AMERICA Musical

In Aliquippa, Pennsylvania, A. D. Davenport, president of the Pennsylvania Bandmasters Association, is director of bands.

It was quite some time ago, when Mr. Davenport was attending the Girard College in Philadelphia, that the Bandmaster at Girard decided he wanted young Davenport to learn to play tuba. The youngster, at that time only twelve, pictured the tuba as something beautiful and grand so most readily consented to learn. However, after receiving a battered looking E-flat bass and learning scales, solfeggio transposition and so forth, the idea of being a tuba player began to fade. Then that desire to make good took hold of him, and he remained with the band. At the time of his graduation he had completed a year as student leader and captain of the Girard College Band.

Then came the World War, and Mr. Davenport enlisted in the band. After two years, he was home again, with a training for a mechanical engineer, and a desire to be a musician. After two years at the Dana Musical Institute, he became teacher of music at the Manual Training High School of Indianapolis. There he met P. Marinus Paulsen, then conductor of the Civic Symphony, who engaged him as assistant conductor and tuba player.

In 1923 he was engaged as Bandmaster by the schools of Birmingham, Alabama, and after a hard but well done two years' work at Birmingham left to join Sousa's Band. During the thirty-eight weeks' travel with Sousa, Mr. Davenport composed his "Salute to Alabama" march, dedicating it to the University of Alabama. But the biggest thrill of all came when Sousa's Band played it for the first time.

However, Mr. Davenport wanted to get back to school work, and September found him in Woodlawn, now Aliquippa, with nothing but a job,—no band, no orchestra, no instruments. Before long a few prospective band members were rounded up for practice in the boiler room, with the students sitting on packing boxes.

Two years later Aliquippa was the State Class B Band Champions, and the orchestra county champions, and the following year repeated the performance. In 1929 Mr. Davenport organized a festival unit of two hundred and five school musicians, and now gets together some three hundred students every year.

With the organization of the Pennsylvania Bandmasters Association in 1932, Mr. Davenport was selected to organize an All-State High School Band, and in 1934 was made president of the Penna. Bandmasters Ass'n.

THE SCHOOL Musician

"A Liberal Education in Music"

Official Organ of the

National School Band Ass'n, A. R. McAllister, President
National School Orchestra Ass'n, Adam P. Lesinsky, President
and the American Bandmasters Association for the School Band Field

Robert L. Shepherd, Editor

Publication and Editorial Office: Suite 2800, 230 N. Michigan Ave., Chicago, Ill.

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February, 1935

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● Ejected: Contributors have elbowed ye editor right out of his own book. Our reflections are pressed into a postscript. Next month we will probably show up with a footnote and be glad to get even that.

Fact is, we're tickled pink with these fine articles that are coming through this year; every one of them packed with information, inspiration, and honest-to-goodness help for The SCHOOL MUSICIAN and the director. Just go through this issue, page for page, and article for article if you will, and consider the range of subjects ably covered, their timeliness, their practical usefulness, and the interesting style in which the whole matter is presented. We're proud, egotistically proud, of the men and women and the boys and girls who are the *real* editors of The SCHOOL MUSICIAN. And we know we speak for Association Officials and members and students when we proclaim a genuine gratitude for the interest leading composers, authors, teachers and conductors are taking to promote and to glorify instrumental instruction in the schools.

• • •

● The public press is full of the names Lincoln and Washington this month, and poor Abe and George are having the annual airing of their life secrets, public and private. That's one of the penalties of greatness. A fellow in "the public eye" can say more things that he never said, do more things that he never did, and hobnob with so many people that he never knew, that it takes a decade or two afterward to tell about it. Mr. Lincoln would have had to live at least three of his actual lifetimes to accomplish all the things we hear about him.

He must have had a mania for sleeping in a different bed every night just to promote the "antique" business. And if he could have foreseen a list of all the things that have been named after him, he would have had the stomach-ache all over.

So we're not going to say a word about Lincoln or Washington, except that we wish one of them would come back and take a hand in the "New Deal."

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The Composer Interprets

"CAVALCADE" and "The Trojan PRINCE"

By GUY E. HOLMES

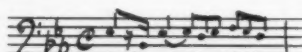
●WHILE ATTENDING the Bandmasters Clinic recently held at Urbana, many of the bandmasters asked me for my interpretation of various movements of the overtures "The Trojan Prince" and "Cavalcade." Thinking that an article on that subject would be interesting to the bands using these overtures as contest numbers, I asked Mr. Shepherd, editor of THE SCHOOL MUSICIAN, for the privilege of using his magazine for that purpose.

In "The Trojan Prince" I have endeavored to portray some of the episodes in the life of Aeneas, Prince of the Trojans.

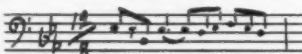
Aeneas, according to the legend, was the son of Aphrodite, a goddess of love, and of Anchises, king of Dardanus. Vergil's Aeneid, read in fourth year Latin classes in high schools, tells of the adventures and wanderings of Aeneas after the fall of Troy. He is the ancestral hero of the Roman people. Driven by a storm on the coast of northern Africa, the hero is hospitably received by Dido, queen of Carthage. He tells her the story of the fall of Troy and of his wanderings. She falls in love with him, and when he is forced, by the will of the gods, to depart, she is so despondent that she commits suicide. Aeneas descends into the infernal regions to visit his father, and there he has a prophetic vision of the destiny of his race and of the future heroes of Rome. Now for the interpretation. The first thing a bandmaster should do with this, or any other new number, is to sit down with the conductor score in a quiet spot, place a metronome on the table and read the number through several times with the metronome set at the various figures designated on the score. While I am not advocating a slavish adherence to the metronomic markings, still it is obvious that the conductor will do a better job if he knows the tempi the composer had in mind.

A band that has had a thorough

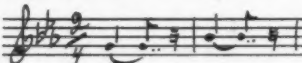
grounding in fundamentals will not have much trouble with the interpretation. For example we will take the first measure of the overture. The theme is



and the well trained band will not play it as though it were written



but that is exactly the way many of the bands will play it. The first movement is marked "Marcato" and that is the manner in which it should be played—even at 1 where it is taken up by the woodwinds. The trumpeting at 4 must be very crisp and snappy. At 5, there is no change of tempo—only change of style. At 9 make just a slight ritard leading to the "Meno Mosso," which should be in strict time, though slower. After 11 accelerate just enough so that when you have reached 13 you will have arrived at the proper tempo. Do not overshoot the mark and be compelled to slow down at the "Allegro." At 19 the important thing is tonal-balance. Be sure that the fourth clarinet and alto clarinet are heard. They have the fifth of the chord in the succession of "ninths" and that is one place where the fifth of the chord is very essential. One of the most difficult places in the overture to play well is at 20. There should be just the slightest separation of the half notes—just enough to keep them from running together. They are not slurred. There should be a light attack on each note, about like this



This theme is the queen's farewell to Aeneas, and should be pathetic in

style. The balance of the overture offers no special difficulties. The Allegro at 24 must not be taken too fast. Hold your fire until you get to 26, then "shoot the works."

CAVALCADE overture is intended to depict the march of civilization westward. A strong pioneer spirit is evident, though often hampered by opposition, conflict, discouragement and natural hazards. But the march of civilization must go on, and does so in spite of all obstacles, and the overture ends with a joyous note as the cavalcade reaches the western shore.

The first movement is fast, and should be played at the tempo marked if the band can play it easily and cleanly at that speed. If not, it may be played slower, and you will find that it is still effective. From 3 to 6 is an argument between the Brass and Woodwinds. Make the Brass phrases very brassy and bolsterous, then the answer by the Woodwinds rather dainty, like a big bully arguing with his more refined wife, who has, you will notice, the last word just before 6. Here the peacemaker steps in and "does his stuff" and all is peaceful. The Andante at 6 must be slow (count a slow three). Most bands play it too fast and too mechanically. There should be some slight variation in tempo. The soloist must be careful not to hurry the three notes on the third count. He should be inclined to drag them, with a little extra drag on the first note of each triplet.



8 is quite a bit faster and in a swinging style. The Horn solo at 11 should not be conducted. The soloist should play "ad lib," and the leader use his

(Continued on Page 33)

By
Dall
Fields

Member Bachman
Quintet and Civic
Opera Orchestra.
Teacher of bas-
soon.



Let's Talk About The BASSOON

● CERTAIN INSTRUMENTS called Bass-Pommers and Brummers which were made in many keys seem to be the predecessors of the bassoon, the English name of which is derived from its pitch which is the natural bass to the oboe and other used instruments. The Italian name—*fagotto*—comes from the supposed resemblance to a faggot or a bundle of sticks.

It is probably, in one form or another, of very great antiquity, although there exists circumstantial evidence of its discovery by a man whose name was Afranio in the early part of the 15th century. The particulars are given in a work written by the inventor's nephew, Theseo Albonesio.

Some of the earliest forms of bassoon had a contrivance which does not exist on the modern instruments. In addition to the six finger holes there were intermediate holes stopped by pegs and only to be opened in certain keys. In the music of that time this mechanism might have been useful, but it would hardly adapt itself to the rapid technique required of the modern composer.

The bassoon was introduced into orchestras in France by Cambert in the year 1671 and was first heard in his opera "*Pomone*." At that time it had only three keys, low B \flat , the D, and the F. Even as late as 1751 the improvements in the instrument were very slight, the key for A \flat being added, making four in all. But despite its many imperfections a number of soloists were already distinguished in the 17th century, to-wit, T. Jadin, C. Schubart, G. Ritter, and others.

The instrument evidently originated in a casual manner and has been developed by successive improvements of an experimental nature. Therefore, its general appearance hasn't been changed nor altered much from the earliest models. Many attempts have been made to give greater accuracy and completeness to its singularly capricious scale. Among the most successful improvements during the 19th century were those made by Savary, Friebert and Buffet on the French system bassoon and by Almenrader and Heckel on the German system of fingering.

It will be found that the scale of the bassoon is both complicated and delicate and that it is variable in different models, and that even a first-class player finds it difficult to perform upon a strange instrument. Each has to be learned independently, and although mechanical imperfections do manifest themselves, there is some compensation in the fact that a bassoon player must necessarily depend upon his ear alone for correct intonation, and that he consequently more nearly approaches the manipulation of stringed instruments than any member of the band or orchestra, except the trombone.

For some of the most important and delicate notes there are three or four, and in some cases more, ways of fingering the same note, and as each fingering produces sounds slightly different in pitch and quality, yet all may be judiciously employed to obtain accurate intonation and facilitate the performance of the most difficult passages. No precise formula can be given. Nevertheless, with all its theoretical imperfections it cannot be denied that the musical value of the bassoon is great.

The modern bassoon is generally made of maple or rosewood, and for extreme hot climates ebonite is sometimes used. The compass of the bassoon is three octaves and a fifth from the B \flat below the bass clef to the F on the fifth line of treble clef. Although the upper E and F are seldom used as the different tones of the human voice give expression to our feelings, so the varying tones of instruments give to each its own particular character. The greater the variation of tone, the greater the power of the instrument for expression. The peculiar quality of the tone of the bassoon places it in the first rank, for no other instrument so nearly resembles the human voice. Its lower notes are majestic, its higher notes are peculiarly sweet and its intermediate tones are full and round. The bassoon is quite indispensable in the formation of band, orchestra, or any small combination of instruments and is capable of rendering a solo with grace and sweetness, possessing that quality of tone which best accords with all diatons. It doubles successively the bass, viola, clarinet, flute and oboe, and also fills the office of tenor and bass in the reed families; it follows the quick movement of the violins and the somber tones of the horns. Its accents are full of strength and feeling in the hands of a competent performer. In the composition of military music no instrument can replace it.

It has been called by some the clown

(Continued on Page 40)

How MASON CITY Built Her High School MUSIC HALL

By JAMES RAE, Principal, Mason City High School and Junior College

● HOW THE MASON CITY school system acquired its new and, as a school executive I might say, exclusive instrumental building, and the design and construction of the building itself, are manifestly subjects of acute interest to music educators and school administrators throughout the country, judged from the amount of inquiry with which we have been besieged. To the best of our knowledge the idea, which is one I have entertained hopefully for a long time, is original with us. At least the execution of it,—the building itself,—is unique.

As is generally the case, the greatest single force back of the realization of our idea, was our woeful need. Most unfavorably the Instrumental Music Department was housed in the lower portion of the main high school building. The space was inadequate, unsuitably adapted and arranged, and an obvious retard to the progress of instruction. Besides, the noise (pardon me) of rehearsal and practice was disturbing to academic sessions, and, as a last straw, we were overcrowded and needed the space.

How We Raised the Money

Mason City has always held an open mind toward the needs of its school system. The Board of Education has

earned and enjoys the confidence of the citizenry. When the instrumental music building was so clearly seen to be the solution to numerous problems, the Board decided to put it to a vote. That was early last spring when the PWA was going strong. The official ballot which was thrown in with the school election in March 12 asked a yes or no answer to two questions, and here is the actual text of the ballot:

Proposition One

Shall the following public measure be adopted?

Provided a grant can be secured from the United States Government Public Works Administration of thirty per cent of the cost of the following improvements, repairs and additions, in the following approximate amounts: Replacement of Garfield School, \$65,000.00; Repairs to Grant School, \$7,500.00; Additional Quarters for High School, \$15,000.00; Addition to Roosevelt School, \$15,000.00; Repairs to Central Heating Plant, \$2,000.00; and Repairs to Washington School Heating Plant, \$2,000.00, the total of which, including the government grant, is estimated at \$106,500.00.

Officially it is the "Wagner-Mozart Music Hall" but the students will probably call it "the Band Building."

Shall the Independent School District of Mason City, Iowa, issue bonds in the sum of \$75,000.00 for the purpose of making such improvements, repairs and additions?

Proposition Two

Shall the following public measure be adopted?

In the event the Independent School District of Mason City is unable to secure the grant from the Federal Government, as outlined in Proposition One, shall the Board of Directors of said Independent School District levy a school house tax, as provided in Chapter 212 of the 1931 Code of Iowa, in the sum of \$20,000.00, for the purpose of providing additional quarters to the High School and making repairs and replacements to the heating systems of the school houses in said Independent School District?

An overwhelming majority answered "yes" to both questions. Proposition Two proved a happy precaution because the anticipated grant by the PWA was not forthcoming.

The text of the ballot, for obvious reasons, does not set forth in detail that "additional quarters to the High School" means a new instrumental building. But no one who reads the local paper could possibly have been left in doubt as to our purpose. The



subject was given wide publicity and much public discussion. And here is an angle that probably helped a great deal, and one which I believe will prove of greater importance to the community in actual practice than it did in argument.

Mason City needed a small community building as badly as the high school needed a music hall. There was no small gathering place for public meetings. The high school auditorium with room for a thousand was often lighted and heated to accommodate fifty people or less. This was the only place, too, for lectures and recitals of interest to only two or three hundred people. So we made it a part of our building plan to meet both the need of the high school and the community, and I will show you how perfectly this has been worked out from an architectural standpoint.

The building is located on a corner of the high school property nearest the business district. The entire property covers two square blocks, the administration building falling between the high school and the music hall, so that these are about a half block apart.

It is a one-story, ground-level structure built mainly of tile, with the necessary brick and cement, all Mason City products. Our architects, Hansen and Waggoner, were instructed to design a workshop type of building, free of unnecessary ornamentation, one that could be constructed at minimum expense. The names of Wagner and Mozart in the Kasota stone trim around the two entrances are the only concessions to the strictest simplicity.

Nevertheless, the unplastered interior is rich in natural beauty. The walls rise in alternating tiers of wide and narrow tile, effecting a pleasing pattern, the warm, red-brown color striking a chord of harmony with the horizon blue of the woodwork trim extending a cordial welcome. The acoustical tile ceilings of spotless gray-white suggest an endless expanse of regimental squares, and the shadowless illumination gives a buoyancy to the whole that lifts one up with joyous feeling.

More quickly than words can express the floor plan which accompanies this article will describe to you the general layout of the building. The band and orchestra room, doubtless of major interest, is fifty by fifty feet with a sixteen foot, nine inch ceiling. The series of semi-circular tiers, shown at one end, represent four inch step elevations of the concrete floor, where the band and orchestra members occupy seats giving them an unobstructed view of the director.

On the opposite side of the room is



James Rae. Upper left, Carleton L. Stewart, director of the M. C. H. S. Band and Orchestra. Lower, W. G. C. Bagley, president of the Board of Education, who captured the vision of these two men and interpreted it to Mason Citizens.

a small stage, of normal elevation, for the use of speakers or recitalists at community events. The size of the room also gives the director an opportunity to take a position on this stage and study the intonation of the band from considerable distance.

The practice hall or students' door is the one nearest the director's office. From the hall into which this door enters, any room of the building is accessible without passing through any other room. As students enter for rehearsal, they pass in a direct line through the cloakroom into the instrument room, where there is an individual receptacle for each and every instrument, assembled, and thence to their places in the band room. Filing out is by the reverse route, eliminating confusion and congestion. The instrument room is 36 by 12 feet, with a 15 by 8 foot addition for storage of instrument cases.

The string room, 24 by 34 feet with a 13 foot ceiling, will accommodate 50 to 75 players with the utmost comfort. A six piece ensemble, and an instructor are not crowded in one of the four practice rooms. These rooms have dropped ceilings which contribute greatly to their acoustical perfection.

The library is 10 by 18, with an eight foot, nine inch ceiling and has a door and service window in the main students' hall. There is also a door connecting the library with the director's office. It is specially equipped

with filing accommodations for the music and is provided with one special file which can be rolled from room to room on rubber-tired wheels.

The director's office is in the corner of the building nearest the students' entrance. This room is 15 by 11 feet, 6 inches with the same ceiling elevation as the library. It is equipped with an ample storage room and private lavatory and toilet.

Special attention has been given to the artificial lighting of the building, especially in the band and string rooms. The lights are semi-indirect in type, giving a shadowless illumination. Desk lamps will not be required for any purpose. The beauty of the ceiling contributes a great deal to this feature. The floors are all smooth finish concrete, hardened and damp-proof.

Acoustical Treatment

This building is, in my judgment, a monumental testimony to the miraculous possibilities and positive effectiveness of intelligent acoustical treatment. So successful is the sound absorbing and insulating job that a full band rehearsal in the band room can scarcely be heard in any of the other rooms when the doors are properly closed. Band rehearsal, string rehearsal, and ensemble rehearsals in the practice rooms proceed simultaneously without the remotest interference. And yet the delicacy of sound is so perfectly protected that a voice speaking in the most subdued conver-

sational tone can be easily heard entirely across the largest room.

All of the doors between the music rooms are sound treated.

Wiring has been placed for the installation of an amplifying hookup which will, when completed, enable the director to tune into any practice or rehearsal room direct from his office and hear exactly what is going on. This equipment, which will cost about \$300, has not yet been installed.

The building is heated from the central heating plant of the high school property.

The Community Building

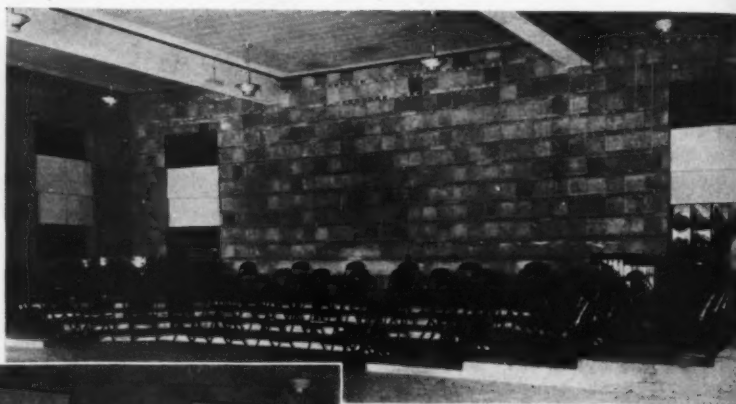
This gives a fair description of the building as a music hall. Now I want you to look at it from the standpoint of a community building, and I believe you will agree that it is equally well appointed for this purpose.

Let your imagination take you into the other door of the building, which we will speak of as the community entrance. This brings you into a substantial and attractive reception room with ample coatroom and toilet facilities. Our rehearsal room now becomes

a community auditorium which will seat at least three hundred people with the utmost comfort. It is assumed that seating arrangements will generally face the small stage, and the elevations, which are now at the back of our auditorium, work in perfectly with this arrangement as the back several rows of chairs are slightly elevated, giving everyone in the auditorium a clear view of the stage.

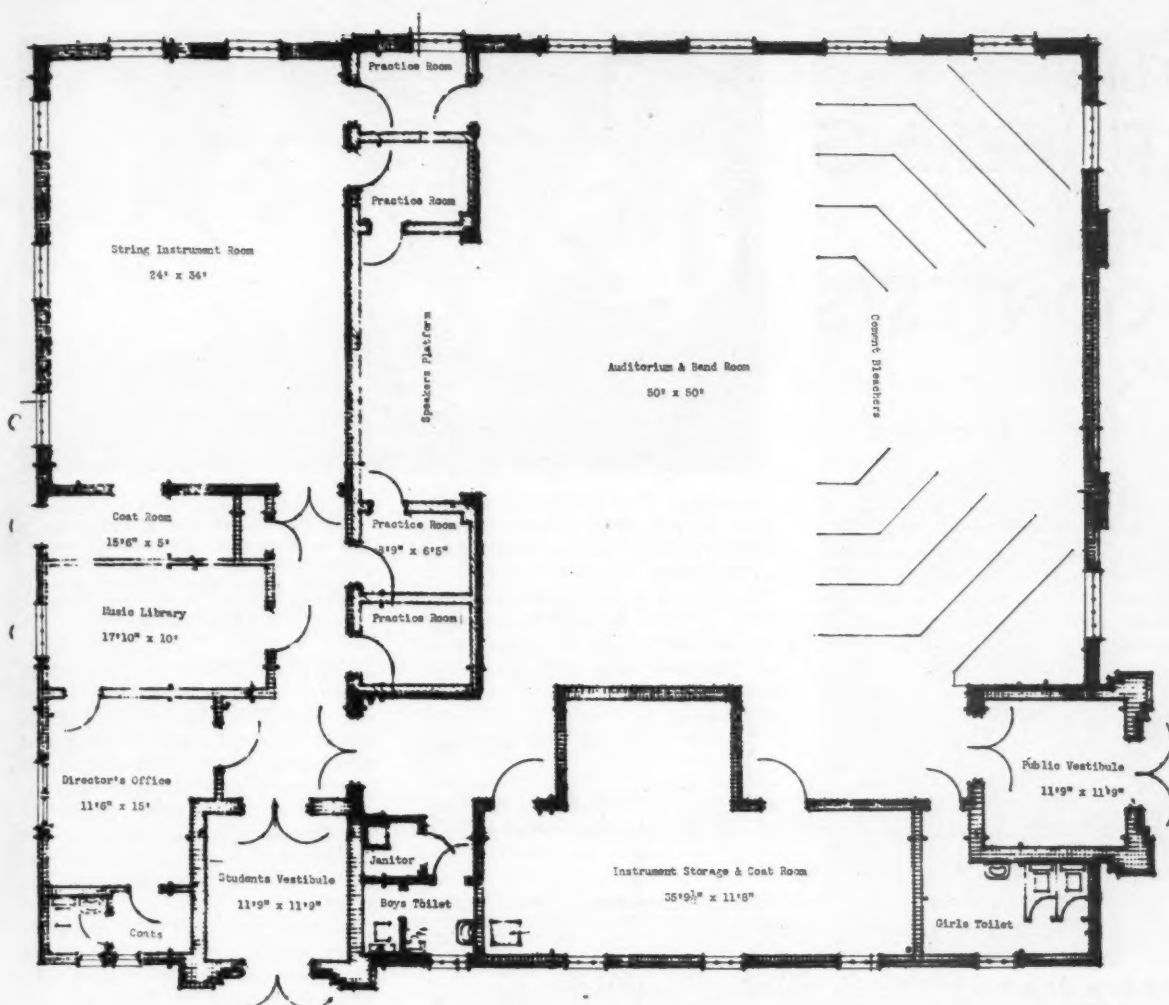
If the occasion should be a recital or small play, then the four practice rooms become dressing rooms, and the stage is immediately accessible from those two rooms flanking it.

You will note that the instrument room and all other sections of the building, except the auditorium, are readily closed off. Should occasion require sectional or string rehearsals on a night when a community gathering in the auditorium is scheduled, the two may take place, the musicians using the large string room, without the slightest interference or friction. Each function has its separate entrance and the acoustical treatment precludes any possibility of disturbance. Should the band wish to rehearse in the large auditorium, a community meeting of fifty to seventy



The picture above shows the band bleachers at the end of the main auditorium. Right, a corner of the string room. Below, the official end of the director's office, and right, the instrument storage room.





five people may be accommodated at the same time in the string room. Study of the floor plan will show how perfectly all of these details have been worked out.

The cost of the building is slightly in excess of \$21,000, the itemized contracts being as follows: General contract, \$14,364; plumbing and heating, \$3,769; roof, \$602; electric wiring, \$524.50; acoustical materials, \$1,665, and electrical fixtures, \$413.

I feel that we are most of all indebted to Mr. W. G. C. Bagley, president of our Board of Education, for the realization of this magnificent addition to our high school plant, because of his broad vision and modern progressive-mindedness, enabling him to see and appreciate the need. The citizenry of Mason City are in turn appreciative of his good judgment and efficiency as a school board executive and with confidence are quick to support his progressive plans and recommendations.

And by the same token is this building not an objectified expression of

gratitude for the fine results of our instrumental instruction program? This program, so soundly begun by Gerald R. Prescott, now director of music, University of Minnesota, and so ably carried on by our present director, Mr. Carleton Stewart, has sent into every neighborhood of our city an appreciation of good music and good musicianship. Our bands and orchestras have brought home honors from competition with the finest high school organizations in the country. It is not difficult to ask the support of the community for a department that is producing such splendid results. Mr. Stewart and I, personally, worked out the physical details of the

building with the architects, and many of the innovations, recommended and suggested by Mr. Stewart, reveal again his thorough and practical knowledge of his subject.

The school board; the school administrators; the city; we are all glad and proud for the effort we have all made to bring our good objective into realization in this fine building. We hope this progressive step forward will encourage other cities and other administrators of education to look with favor on the idea and to take such action as will make it possible for you soon to enjoy similar fulfillment. There are few, if any, high school plants that would not be substantially benefited by the ownership and daily use of an exclusive instrumental building. No doubt our pattern can and will be improved upon, but at least we have cut the first pattern, and we are proud of it.

I shall be glad to communicate with school officials or directors desiring further information about our building. It will be a pleasure to help you.

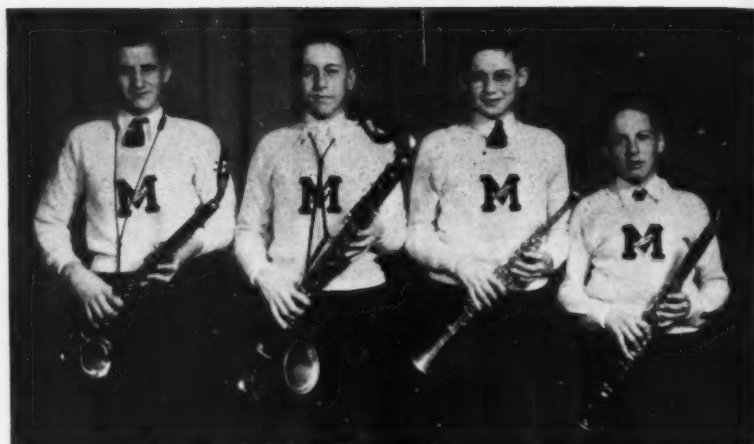
TRUMPETERS!

Joseph L. Huber's
article begins this
month on page 29

Clarinet FINGERING for the CONTESTS

...

By C. L. McCREERY



Maywood, Illinois, Grade School Clarinet Quartet that placed in the First Division at the State Contest. Members, left to right, are: Henry Rusch, alto; Robert Jackson, bass; Charles Doherty, 1st B \flat ; and Alfred Kilbey, 2nd B \flat .

● THE CONTEST NUMBERS have been selected and so all the school band clarinet players can get started early on the right fingering of certain passages which cause trouble. I will outline these fingerings on the plain Boehm system clarinet.

The first number we will take is Fauchet Symphony, 1st movement, published by Witmark, in the first clarinet part.

Example A is the ninth measure after letter G. Play B with the right hand little finger as you have C \sharp and D \sharp following.

Example B is the eighth measure of letter N. For B \flat use this fingering; register key, thumb, first two fingers left hand and lower side key on upper joint, as this will make it easier to play to A \flat .

Example C is the fifth and sixth

measure after letter Q. The fourth measure has high E \flat in it. Finger this note with register key, thumb second and third finger left hand, first finger and key below second finger hole with right hand pressing key down with third finger. Finger the G \flat following with same fingering with the exception that you close the first hole on top joint with first finger left hand.

Example D follows, is at letter R which is next measure after example C. Finger the B \flat with register key, thumb, first finger left hand and first finger right hand. Letter U use above fingering for the B \flat .

Example E is the second measure of letter V. For F \sharp use same fingering as explained in example C for G \flat .

The second number we will take is Phedre by Massenet, Carl Fischer arrangement.

Example F is the very beginning in the Solo Clarinet part. Finger the B \flat in both measures with the key you use for fingering A and the second from top key on the upper joint using the first finger of the right hand on this key.

Example G is one measure before letter C. Finger E \flat with the thumb, first finger, second finger and lower side key on upper joint. Play F natural with the usual fingering except keep the lower side key pressed down, then you will be all ready to play the E \flat after it.

Letter D use same fingering as is explained in example F.

Example H is the fourteenth and sixteenth measures after F. Finger B \flat with register key, thumb, first finger, second finger, and lower side key

(Continued on Page 36)

(A) R.H. L.H. Side Key

(B) Side Key

(C) Key

(D) Key

(E) Key

(F) Key

(G) A Key Second Key From Top

(H) Key

(I) Key

(J) Key

(K) R.H.-L.R.

(L) Thumb Two Lower Side Keys

(M) Reg. Key Thumb Two Lower Side Keys

On Teaching MUSIC HISTORY

By RICHARD H. M. GOLDMAN

● IT IS NOT TOO much to say that in general History is one of the most thoughtlessly taught of all subjects in American schools. Students are asked to pass examinations on the basis of names and dates, without the necessity of showing that they can correlate these names and dates with each other. There is seldom, if ever, any attempt to make the student use his historical data in terms of cause and effect in relation to the present. And history is valueless unless it gives us not only a comprehensive picture of times past, but also a means of better judging the present.

This is as true of the study of the history of music as it is of economic or political history. The primary purpose of teaching the history of music should be not to clog the student's mind with a number of names and dates, but to give the student a basis for the formation of a sound taste. It is not the facts, but the interpretation of history which is important.

I do not mean that the teacher should try to mould the student's opinion in any way, even to tell him that Bach is greater than Chaminade. The greatest thing that any teacher can do is to arouse his students to think for themselves. If a conclusion is self-evident, no student will miss it. In general teachers are spoiled; they believe that by reason of their age, their training and their position, they possess a right to say that this is so and that this is not so. The truly superior teacher is neither burdened with prejudices nor closed to new ideas. A teacher who does not learn things from his pupils is less a teacher than a ringmaster.

A teacher of music history must necessarily have his opinions. If he has none, or if his opinions come ready-made from a text-book, he should not be holding the job. His opinions, however, dear as they may be to him, should not be forced on his students. A teacher's duty is to present both sides of a given case, letting the pupil draw his own conclusion. It is most important that conclusions be considered, and it is

precisely at this point that most teaching falls down. An airing of diverse viewpoints is the most satisfactory mental stimulant possible; and it is for mental stimulation, not for the accumulation of useless data, that people go to school.

I have met people whose jaws dropped a good two inches when they heard of a person who did not care for Wagner's music. "He must be crazy! Wagner is a classic!" they exclaim. Very often these same people are they who would go quietly to sleep if they were taken to hear an uncut version of *Götterdämmerung*. The truth is that there are many discriminating musicians today who do not regard Wagner as the tin god of the nineteenth century; who regard everything that Wagner stood for as false. A teacher of music history is in duty bound to present both sides of this case in point. Only real knowledge and information, thoroughly and frankly imparted, can give a basis for sound and honest judgment. It should be unnecessary to add that an honest judgment, thoughtfully arrived at, is worth infinitely more than the most "correct" opinion which is merely parroted out of a text.

The worship of the tin gods (whether in music or anything else) is a phenomenon that can be corrected only by real education. So far as music and the other arts are concerned, most people feel morally obliged to approve of the Big Names. There exists a phobia about being considered "uncultured." The names of the past are given a sanctification at which the past itself would laugh. No one denies people the right to criticize contemporaries who may be great. It is forgotten that the greatness of a work of art is conditioned by the times which produced it; that Beethoven, Rubens and Michelangelo, for instance, lived in days quite different from our own, worked for people whose lives were materially different and colored by thousands of things which all but students of history have forgotten.

(Continued on Page 32)



Photograph by Edwin Whitlock, New York

From Columbia University, where he was a Phi Beta Kappa, Mr. Goldman received with honors his A. B. degree. He spent a year as Special Fellow in Fine Arts, resigning to go abroad, and spent several years in France and Italy. He studied theory and composition with Pietro Floridia and with Nadia Boulanger, and piano with Ralph Leopold and Clarence Adler. Mr. Goldman has taught diverse subjects with several schools and published many articles and stories. His compositions include several songs which have received high praise from Percy Grainger, Andre Benoit, Seth Bingham and other prominent authorities.

THE FIRST CHAIR MAN'S JOB

By BENNIE BONACIO

First Saxophonist, Paul Whiteman's Orchestra



● THERE SEEMS TO BE a great deal of misunderstanding and doubt as to just what the term "first" means when applied to the saxophonist of a dance band or orchestra. Some people think he is called first saxophonist because he sits in the first chair; some think he is exclusively a soloist; some regard him as a sort of animated time-beater or metronome, setting the pace for the rest of the band to follow; and I have found many who thought this first saxophonist meant an honorary title of superior musicianship, that a saxophonist who took a solo was thus honored and must be the head man.

There is such general confusion on the subject, not only with the public but among budding amateur musicians themselves, and so many questions are asked me about my duties as first chair saxophonist with Paul Whiteman's orchestra that I welcome this opportunity to explain to this most promising generation of future professional musicians rising from our public schools.

To play first saxophone with Paul Whiteman is one of the most difficult jobs in the business, I believe. The arrangements used in Mr. Whiteman's orchestra are very original and novel, and generally are extremely involved and difficult. The responsibility for a clean and one hundred per cent job on the part of the saxophone section rests with the first chair. He has to be on the job every minute during the whole engagement, and the cues from the director for the saxophone section are given to the first chair man. The leader keeps his eye on the first chair man, and the rest of the section follow his lead.

In some bands the second and third men are allowed to improvise and fake, but the first man is always "legitimate." The first chair man must be an excellent reader, playing the "spots" as they are written and playing them flawlessly. The first chair man takes all cadenzas and in general weaves the principal pattern for the saxophone section which the

other members of the section embellish and fill in.

The first chair man is selected not only for his ability to read and his general musicianship but also because of his fine quality of tone. He plays "legitimate" and his tone must be clear and pure. Syncopation is usually delegated to the second or third man. The only trick embouchure required of the first chair man, at least in the Whiteman saxophone section, is that required to produce the sub-tone which was originated by Chester Hozolett. The sub-tone is widely known, but there are very few in the country who know how to produce it.

All men in the saxophone section must double, and the first chair man in the Whiteman orchestra must play fine legitimate clarinet, bass clarinet and E \flat clarinet, besides saxophone.

Although playing first chair saxophone with Whiteman is one of the most exacting and difficult jobs in the business, it is also the most interesting. Paul Whiteman is one of the greatest masters of symphonic rhythm, and the band plays the very best dance and concert music available. Mr. Whiteman knows what he wants, and he spares no effort or expense in obtaining exactly the arrangement and the performance desired.

Two of the most critical spots on any radio program for me are "Rhapsody in Blue" and "On the Trail." Everybody is familiar with the glissando cadenza played by the clarinet at the beginning of "Rhapsody in Blue," and although I have played it hundreds of times, I am always a little nervous while waiting for my cue. George Gershwin, the composer of the "Rhapsody in Blue," and Ross Gorman, famous reed artist, created this glissando cadenza, and it is plenty tricky and difficult to play. In all my experience "On the Trail" is what I

consider one of the most difficult passages for the bass clarinet.

Not only the first chair man but all saxophonists must double on a lot of instruments. To the young musician who aspires to play in a professional band, I would recommend the complete and absolute mastery of scales. This may be trite because it has been emphasized by many teachers and instructors, but it cannot be emphasized too much. If you know your scales thoroughly, you are a good musician.

Many young musicians, I believe, get the wrong idea of a mouthpiece. One fault that is prevalent is the practice of changing the facing on the mouthpiece to accommodate a certain kind of reed. Select the mouthpiece that suits, and select the reeds suitable to the lay, but do not change the lay.

Clarinet playing, I believe, is a better basis for playing saxophone than the reverse. The clarinet is the more basic instrument, and the player who knows his clarinet thoroughly will have less difficulty picking up saxophone than the player who has mastered the saxophone and then tries to learn clarinet. Personally, I first learned to play flute, in Italy. By the time I was fifteen years old I was playing in the municipal band. One day the E \flat clarinet player left the band, and the director selected me to play E \flat clarinet. Later the E \flat clarinet player rejoined the band, and I was moved to B \flat clarinet. I did not play sax' until I came to America.

Letters and NEWS

School Musicians Form Medinah Club Ensemble

● ONE OF THE most interesting applications of the instrumental music Young America is learning in our public schools is seen in the children's orchestra of the Medinah Club of Chicago. Elena Moneak, director of music of the club, captured the idea of organizing this group from the sons and daughters of club members. There were but eight musicians at the first rehearsal three years ago. Now there are thirty-two, ranging in age from six to fourteen years. The Medinah Petite Ensemble plays two concerts a year for their parents and club members, at Christmas and on Mother's Day. They play overtures, operettas, operatic selections, and special arrangements of popular tunes.

Bob Kitteredge, twelve years old, is the able conductor and boasts of being a piano soloist of quite some merit. Wallie Mills, Jr., age thirteen, is the very reliable master of ceremonies. Leo Scherevani, who attends Evanston School, is the concert-meister, having been with the organization since its inception. The photograph on this page was taken in the Lounge of the Medinah Club at the last Christmas Concert, and through the courtesy of the Civic Music Association one hundred ten children were loaned for this concert to sing Christmas Carols.

Miss Moneak, who is entirely re-

sponsible for this unique club activity, is one of the city's most outstanding music celebrities, and beyond question has done more for instrumental music among the women of the city than any other person. She is an accomplished violinist, conductor and arranger, and the only musician in America, if not in the world, successfully playing the theremin.

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There is an unusual amount of music camp activity at this time. Every mail brings news and announcements of music camp plans for the 1935 season. Everyone is expecting a banner enrollment this year. The School Musician hopes to carry a complete story of band camps in an early spring issue.

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Colorado Directors Meet

● We regret not receiving at an earlier date the report of the Colorado Instrumental Directors Association annual meeting, held at Colorado Springs, on December 7 and 8. It was a very important meeting, adopting complete plans for coming contests, including band and orchestra classifications, methods of judging, and contest numbers, which are as follows:

Band: Class A, "Merry Wives of Windsor" Overture, Nicolai; Class B, Overture "Symphonique," Vandercook; Class C, "Trojan Prince" Overture, Holmes; Classes D, E, and F,

"Colosseum" Overture, DeLamater. Orchestra: Class A, "Hungarian Rhapsody" No. 6, Liszt; Class B, "Allegro" from Symphony No. 12 from Mozart's Suite, Master Series, Mozart; Class C, "Land of Romance" Overture, Frazee; Classes D, E, and F, Shubert's Symphony Suite, published by Gamble Hinged.

The following officers were elected: Rei Christopher, president; Donald Haley, vice-president; Herbert K. Walther, secretary-treasurer; Board of Directors, John Roberts, Gus Jackson, Ronald Faulkner, L. E. Smith, and Roy Holbert.

• • •

● As we go to press Arkansas is holding its Second Annual Band Clinic at El Dorado on the 8th, 9th, and 10th. Mr. Vandercook is there directing the All-State Band. We expect to have some news of this clinic for the next issue.

• • •

● Madison, Wisconsin is making great preparations for the National Orchestra contest to be held there May 16, 17 and 18. National solo and ensemble events of both band and orchestra divisions will take place in connection with this contest. The music list for these latter events was published in the January issue of *THE SCHOOL MUSICIAN*. Contestants who wish to use numbers not included in this list must make application to the contest committee, and should do so at once.





National champs for three consecutive years, 1932 to 1934, the Morton H. S. Trombone Quartet, of Cicero, Ill., is composed of, left to right, Joseph Bejeck, Elmer Jones, Arthur Bublitz, and Roy Hrubec.

A Four Year Course For TROMBONISTS

By JOHN J. HORN, Coaldale, Pa.

● ONE OF THE MOST practical and helpful plans I have tried in my teaching—and one of the greatest time savers—is making an individual schedule of study to cover a four-year period.

Of course, such a schedule is elastic, and might have to be changed somewhat, but constant use and observation and a close study of the material which I mention, will convince any one of the stability and usefulness of this four-year graded course of trombone instruction.

There are several things that must first be considered in order to have success. *FIRST*, is the number and regularity of lessons. A lesson should be given weekly in regular order. *SECOND*, it depends a great deal on the brightness and aptitude of the student to work out his lessons as they should be. *THIRD*, it depends on what kind of a teacher you are. Do you allow your students to play in a slipshod manner? Do you review the lessons already given? Do you demand close attention to all details? Are you sympathetic and broad-minded in passing judgment on a student who does not respond entirely as you wish? Do you study the physical condition of your student?

A great advantage is to be had in the four-year plan. The teacher should make a careful survey of the good and bad points of each student then work the schedule in such a manner as to produce the best results.

I herewith submit a four-year plan of study giving a list of methods—studies—and literature which has

been found very worth while. In some cases I give two methods, either one will be found satisfactory.

First Year—Course One

1. "Foundation to Trombone Playing" by F. L. Blodgett. A method containing many worth while qualities, gives a very good foundation for tone development.

2. "Imperial Trombone Method" by R. N. Davis. Contains many good foundation studies also gives the correct system of positions as well as good Orchestral and Band excerpts from standard selections, solos, etc.

3. "Twenty-four Duets" by Henning. Very good as recreational as well as routine study.

Second Year—Course Two

1. "Clarke's Method for Trombone" by Ernest Clarke. Teaches the correct way and gives many valuable hints as to breathing, intonation, attack, etc., also contains valuable study material, a worth while method for second year students.

2. *Stacy's First Book Embouchure studies; Stacy's Second Book, Scale studies; Stacy's Third Book, Daily Technical Studies.* A valuable collection of practice material which develops the finer points of playing.

3. "Shuebruk's Graded Lip Trainers" Books One and Two by Richard Shuebruk. A valuable set of books that give the student very good exercise material and advice in the development of Embouchure in attack—Intervals and Flexibility of the Lips.

4. "Pleasant Hours collection" by De Ville.

Third Year—Course Three

1. "Trombone Virtuoso" — Mantia. This is as near a complete treatise on the art of trombone playing as it is possible to purchase, containing exercise material covering all departments of trombone playing; correct system of positions, Bass, Treble, Tenor and Alto clefs, studies and solos.

2. "Twenty-four studies for Trombone" by Wagner.

3. "Four Lessons and Seventeen Studies," by Vobaron.

4. "Six Duets for Trombone," by De Ville.

5. "The Trombonist Studio," by De Ville.

Fourth Year—Course Four

1. "Arban Method" for Trombone, which can be had in both Bass and Treble clef. This method has an international reputation of being the finest work of its kind for all brass instruments. The trombonist who has plugged his way through *Arban's*, not in a haphazard manner but with all earnestness can feel secure in his ability to play his part in a commendable manner.

2. "Chas. Randall Etudes" by the eminent trombonist *Charlie Randall* contains much valuable material.

3. "Kopprasch Sixty Studies" by *Kopprasch*, are the finest collection of study material to be found and surely is the finishing point.

4. "Orchestral Studies," by *Bennet*.

5. "Symphony Studies" by *Ed Clarke*.

Many other valuable methods are published and the literature for trombone is rapidly forging to the front. Following is a list of standard solos for trombone which give the aspiring trombonist a chance to show his skill and musicianship in his chosen field. "Concertino" by G. Wichtl; "Concerto" by H. Newman; "Fantasia" by B. Knoop; "Varie and Polonaise" by B. Knoop; "Concerto" by J. Nowakowsky; "Concerto" by Rex; "Air Varie" by Bellini; "Concerto" by E. Sachse; "Varie" by Appel; "Concerto" by Brooks; "Cujus Animum, from Stabat Mater" by Rossini; "Atlantis Zephyrs" by Simons; "Grand Concerto" by Grafe; "Grenadier" by Hardy; "Little Chief" by Pryor; "Thoughts of Love" by Pryor; "The Message" by Brooks; "Beautiful Colorado" by De Luca; "Air Varie" by Pryor.

However it should be understood that one cannot be a really great trombonist without being a good musician, and in order to be a good musician it requires more than merely scales and exercises. The student should study solfeggio, harmony, counterpoint, musical history, form, analysis, and instrumentation.

BROADCASTING

By J. LEON RUDDICK, Supervisor of Instrumental Music, Cleveland, Ohio

● FREQUENTLY HIGH SCHOOL bands, orchestras and ensembles "go on the air." It is a much looked forward to experience and our young people bask in the glamour of it. How glorious it is to emulate the radio stars—Goldman's band, Simon's band, the N. B. C. Orchestra, even the Philadelphia and New York Philharmonic, Detroit or Chicago symphony orchestras! Many of the smaller broadcasting ensembles also have their youthful listening "fans." How easy it is with active imagination of the "teens" to step into a broadcasting studio as a member of an American high school aggregation and play "star."

I am not at all certain that the directors themselves have not fallen under the spell of radio's glamour. How many of us have taken our fine school orchestras and bands into the studio and received a great shock. We have dropped out of the "clouds" with a bump! It is a wonderful experience for the students, glamour and all, but sometimes rather disastrous to the cause of school music. Our "dear radio audience" divides itself into two great groups—the professional who says "Isn't that a crime" and our loyal mothers and fathers who say "Isn't that wonderful," or if they wish to be especially complimentary, "Isn't that marvelous—for children!" When we recover from the exhilaration of the moment we realize that the microphone has taken its toll—that a program which sounds very well in our school auditorium has either been distorted in the studio or has suffered from the idiosyncrasies of hundreds of receiving sets. We grant that there is tremendous variation in radio reception, but after all, there is nothing to be done about that.

Our real problem is two-fold. First, the preparation of our groups for broadcasting; and second, having complete cooperation of the production staff of our broadcasting stations. In fact, these two phases of the problem are interdependent.

The great majority of our school rehearsal rooms are over-resonant. We are forced to rehearse where much of the roughness of intonation and harmonic balance is covered by the poor acoustics of the room. Even

highly trained ears are unable to separate the good from the bad with the help of such well-known rehearsal procedures as playing pianissimo and "bouncing" of chords to analyze the "after ring." We face the inevitable loss of performance efficiency which comes from rehearsing in the "echoing" room when the organization moves to the deadened broadcasting studio. It does help to rehearse on the auditorium stage with the wing drapes and fly drops down and the curtain closed, thereby emulating somewhat the acoustic conditions of the studio. A carpeted stage is also an aid. These conditions help greatly in assisting the students to acquire the "feel" of the studio, and bring to light defects of performance which the director cannot sense in the rehearsal room.

Microphones have been steadily improved during the last decade. The old carbon "mike" has been largely supplanted by the crystal and condenser types, and in Radio City the new ribbon microphone is now in use. Broadcasting technique has become simpler with each improvement of microphone and mechanical equipment. No longer is "sub-toning" so essential, but this early technique is still of considerable value in spite of the increased dynamic and frequency ranges of modern equipment. We still hear some forcing of the microphone in professional broadcasting.

A broadcast to be clean and clear must have sufficient scientific accuracy to permit the mechanical equipment to do its work. In spite of the



Actual set-up showing Collinwood H. S., Cleveland, preparing for broadcast, under direction of Robert Rimer—the group being located in regular rehearsal room, and broadcasting to auditorium of school.

fact that the engineers in charge of the well-equipped station will assure the conductor of the complete adequacy of the mechanical equipment, it behooves the broadcaster to observe certain fundamental principles in preparing to go on the air. The performance must be as accurate in rhythmic precision, perfect in intonation, as possible, and remain within the dynamic range which the microphone can handle adequately. The engineer can adjust the frequency control to the group or the composition, taking care of bass or treble compass and give adequate tone quality to the performance. He is forced, however, to dial down the volume of tone when the indicator travels beyond certain limits. This brings distortion which should be avoided by the performer. "Sub-toning" really means reducing dynamic range to the limits which the microphone will accept without rebelling. The effect of crescendo can be given by a well-routined broadcasting group by means of an increase in intensity of tone rather than the usual increase of volume. After all, the volume increase is lost when the engineer is forced to reduce the volume in the control room, so why should the conductor use the extremes of volume? This is all a relative question depending somewhat upon the

(Continued on Page 39)

My Class for High School DRUMMERS

By ANDREW V. SCOTT

Noted Chicago Instructor

● **FLAM-A-POO**, Flams, Flams, Flam accents, Flam-a-poo * * *

Sounds like Gertrude Stein, but it's not—it's merely your lesson for this month.

Many mythological tales have been told concerning the construction and proper method one must pursue in order to execute this most abused of all rudimental beats.

Some years ago I made an investigation to find out just how many meth-

ods were being used to train the prospective pupil in the art of rapid rhythm.

How many? I don't know; I lost count.

However, I herewith append some of those prescribed by certain drum authorities and which I am sorry to say, although misleading, are nevertheless taken in a good many cases as authentic.

No. 1—"The flam is a tap, and a

rap: the difference being that the tap is the note with the stem up. And the rap has the stem down."

No. 2—"There are two kinds of flams, the open, and the closed flam. It is easy to recognize the difference between these two flams. One is a grace note with one other note which is called the open flam. The other is a grace note with another note, but the grace note is bound to the other note with a tie; this is called a closed flam."

No. 3—"It takes a long time to gain a knowledge of flam beatings; the flam is a very hard beat to master. It requires patience and a considerable amount of practice each day in order to master its technique."

Who was it that said "Much ado about nothing"? Well, whoever he was, he must have been thinking about flams.

It is much more difficult to play crisp, staccato single strokes from hand to hand than it is to play flams.

Where the word flam originated I do not know. However, I discovered in a very old method for tambourine the word FLAMP to indicate a certain beat with the hand, notes to indicate rolls had wavy stems, and the student was warned that no sharps or flats could be played on the tambourine.

Rudiments have names to facilitate the teaching of them to the drummer unable to read music. The various flam rudiments are:

The Flam

Flam-a-Poo

Flam Accent—No. 1

Flam Accent—No. 2

Flamamacue

Side Flamadiddle

The Flam Paradiddle

The Flam Paradiddle—Diddle No. 1

The Flam Paradiddle—Diddle No. 2

This lesson consists of the flam, flam-a-poo, flam accent No. 1 and flam accent No. 2.

In this day and age it makes little difference whether or not you know these names, for the reason that the high school drummer can read his part just as well as any other member of the band or orchestra, and what he lacks in the rudiment school, he makes up for in musical knowledge.

Some years ago you were not considered a real rudimental drummer unless you could play the "Downfall of Paris"—this was the "Rhapsody in Blue" for drums in those days. Consequently these drummers spent months, and months of practice in order to be able to play the "Downfall." Of course, most of the time was wasted in that they had to memorize

THE FLAM 1-5

FLAM-A-POO 6-10

it little by little. 'Tis a pity no one ever thought of teaching those boys music. Could some of the old-timers but see the modern drummer, equipped with drums of beauty, snap and power, playing in a short time what had taken them months of study to accomplish, I am afraid there are no words to describe their probable amazement. We of this generation owe much to the old-timers who pioneered the way and kept the spirit of martial music alive. It must have been discouraging at times, considering the instruments they had (in many cases home-made drums), yet I know families who would rather lose anything they possess than the drum that Granddaddy beat in the days of '61. The Spirit of '76 lives on forever.

Now to our lesson. In the beginning, a character in the shape of a diamond placed above a single detached note was the sign "to strike the drum with both sticks, one stick to be raised higher than the other." Then someone conceived the brilliant idea of using a grace note instead of a diamond. Everything was going along smoothly until some musician informed the drummers that they were not playing the grace note properly, and it was very unmusical to play it in such a manner. With the aid of a piano or violin he demonstrated to these drummers the art of playing the grace note.

Having been convinced they had been playing the grace note in an unmusical manner, they decided to adopt the proper musical interpretation as described by the master musician, but what they forgot was this: While the musician had instructed them in the use of the grace note, he had deviated from the original intent, which is to strike with both sticks at the same time.

Flams are not played as grace notes and were never intended to be played as such.

The flam is played by raising one stick about five or six inches from the drum and the other two or three inches. By striking with both sticks at the same time, the flam is made. Musically speaking, one stroke is fortissimo while the other is pianissimo.

The flam-a-poo is simply a flam with an additional stroke. As a matter of fact, it is better known as the flam and stroke. The flam accent is a required rudiment in the National High School solo contest. It is not difficult to master. First play it slowly in six-four time; then take it in the various times indicated in the lesson. More about the flams will be discussed at a later date.

EXERCISE—FLAM AND FLAM-A-POO

No. 1. 1-6 FLAM ACCENT No. 1 AND No. 2 No. 2. 7-10

How to Play the VIOLIN

The Fifth of a Series by
Max Fischel
Noted Chicago Teacher of Teachers

● IN THIS ARTICLE the subject of logical fingering will be carefully discussed, illustrated, and made clear by examples. To get the best effect, fingering must play a very important part of a student's study. A "clean" performance always commands attention and although correct intonation is most important, even that will not make a "good" performance unless the fingers and bow coordinate perfectly, that only being possible when ease is established by well thought-out fingering and bowing.

Examples showing various passages from different compositions will, I think, illustrate what I refer to and show many awkward and antiquated fingerings found in so many of the older editions, and also show the more modern way of using the fingers in the same passages. Many unnecessary sounds are heard from performers, especially in the earlier stages, that mar the playing of some excellent talents, who would, if directed carefully by an experienced teacher, get correct results.

The first example taken from "Andante et Petit Rondo," Op. 154, by Charles Dancle, is a clear case of using the wrong shift, inviting bad intonation by using the fourth finger on three successive tones. This manner of fingering also retards the descending shift and has a tendency to make the technique very uneven.

Example II taken from "To Spring" by Greig, a splendid study of Cantalena, will sound badly if the shifting and bow changing are not done in a smooth manner. Therefore, a "good" fingering is so necessary to get a pleasant effect. The upper fingering is faulty.

Example III taken from "Legende" by Henri Wieniawski, illustrates how awkwardly double-stops can be when played with an illogical fingering and how easy when the fingering is logical.

Example IV taken from "Romance" from Second Concerto by Henry Wieniawski, is especially valuable to illustrate how important a part notation takes when fingering a composition.

EX. I

The lower fingering is the most useful.

EX. II

1st Pos 2nd Pos

etc. This is done with a complete stop between notes before the change to the 2nd position is easily made. Use lower fingering.

EX. III

Using the 1st finger on F# does away with crossing the string with the 2nd finger.

EX. IV

played on the G string. Use the lower fingering.

EX. V

From 1st movement

From 3rd movement

EX. VI

EX. VII

EX. VIII

EX. IX

The ideas found in this example can be applied to many different pieces found in Violin literature and the teacher should carefully and thoughtfully finger according to the position in which the hand falls and not always according to the notes written. By this I mean a G flat on the D string used with the third finger places the hand in the half-position and the notes following may be awkward to play in that particular position, therefore, it is often feasible to play the G flat with the second finger, which is really F sharp in the first position. I mention this so that the teacher will take particular care regarding the notation.

Example V taken from "Concerto" G Minor, Op. 26 by Max Bruch, simplifies some very difficult and awkward passages when fingered in a logical manner and which, at the same time, does not lose the desired effects in these particular parts of the Concerto.

Example VI taken from "Hungarian Dance" by Wm. Haesch, is also an illustration of how an awkward passage can be made playable if logical fingering is used.

Example VII taken from "Symphonie Espagnole" by Edouard Lalo, the different excerpts when fingered in an ordinary manner are difficult to play and intonation usually is not perfect. I advise the student to try the two sets of fingering which will clearly demonstrate to him how much easier a passage becomes when fingered in a Violinistic manner.

Example VIII taken from "Concerto" E Minor by Mendelssohn. As a rule, the first note is taken with the fourth—1st position finger, this making the shift long and because the fourth finger is used on the high E, rather awkwardly. Starting the Concerto with the third finger eliminates the length of the shift and gives the hand a firmer hold because of the greater strength in the first finger on G which also acts as a guide to the fourth finger.

The fingerings found in many of the compositions by Kreisler I have often heard criticised by many different teachers. These criticisms are usually made by teachers who still are teaching fingering as used in the past and are not progressive enough to study and realize the real value found in Kreisler's manner of fingering. That which may at first seem awkward, if carefully studied, I am sure will become quite clear when what Kreisler was driving at regarding ease and effect is understood. Much of the trouble found in "bad" fingering is due to the fact that most pupils can play in the first, third and fifth

positions but if asked to use the second, fourth and sixth, because of lack of study in these particular positions are usually at "sea."

Example IX taken from Kreutzer "Etudes" No. 2, is a very clear demonstration of how much easier the pas-

sage becomes when fingered in a manner that makes it "easy."

In the March issue of the School Musician, I will continue taking up the different problems which seem so difficult and if understood are really easy to overcome.

THE PIANIST'S COLUMN

By THEODORA TROENDLE

Pianist, Composer, Artist Teacher, De Paul University, Chicago

●SOME MONTHS AGO there was an article in one of the current magazines entitled "On playing the flute badly." The sentiments expressed could be easily generalized to include all instruments or music making in general. But it seems to me that the piano lends itself admirably as an instrument "to be played badly," because, no matter how crudely or inexperienced the player, the tones are there in accurate sequence and the instrument, if a good one, is bound to sound well up to a certain point. The point made in the above mentioned article was that music, even if it was pretty villainous (and I should well imagine that inept attempts on the flute would be all of that) was decidedly justifiable if the performer enjoyed it, and that the "enjoying" was the great aesthetic thing in art anyway. It was a most commendable article.

The article was brought to mind the other day by hearing a young man play the piano very badly for several hours. The performer had no intention of being heard and would have been quite indifferent and free from self-consciousness had he known that he had had an audience. He was simply having a *grand* time, and it seemed to me that the overlooking of the great principle of self-expression and enjoyment by parents and teachers is one of the great reasons for failing to keep alive that natural interest that most children feel for music instinctively. Children like to play, or would, as they invariably like to draw or paint, but the rules get complicated and spoil the fun.

It seems to me that children of no decided gifts should be taught primarily to read music and then emphatically to get as much fun as possible out of it. If they read fluently, the enjoying might come later. I know several adults who scarcely let a day pass without sitting down at the piano

and spending a half hour of genuine "soul browsing" through a half dozen well thumbed favorites.

The importance to be stressed on good sight reading brings many advantages to the amateur who would enjoy his attempts on some instrument, no matter how inadequate his mastery.

Ensemble playing is a delightful pastime and the technical deficiencies are not so apparent as in solo playing. Duets, accompanying the voice; violin and piano duets; and even chamber music of the more ambitious variety are great fun, provided you can "keep going."

I certainly am not advancing the theory that all the labor and detail of a truly satisfactory performance is superfluous, but our country, as a whole, is woefully lacking in an artistic "middle class."

We have the great majority totally indifferent to the arts on one hand and on the other a tremendous number of fine skilled performers woefully unappreciated. No matter how badly one has hacked through a great work, let us say Beethoven's "Moonlight Sonata," an interest has been created by the very attempt. It is very difficult to truly appreciate any endeavor that one has not tried to do oneself.

We are not speaking of the talented student who loves music so dearly that no effort is too great a sacrifice toward the striving for perfection. He will always strive and is the legitimate candidate to join the ranks of the music makers of tomorrow.

The school orchestras and glee clubs are a great boon, musically speaking. The only disadvantage is that they, of necessity, must include so few and only the most proficient.

This article is addressed to the many of no marked talents or ability and to the teachers whose classes must always be predominated by the mediocre. To them, I but repeat, *get joy out of it*. It is there for the having.



Lads of the THIRD DIVISION

1934 National Solo Contest

George Merrill, Jr., first chair trumpet and relief director of East Aurora, N. Y., H. S. Band in junior and senior years.

Perry W. Bauman, oboist of Dorset, Ohio, H. S. Band and Orchestra. Member of National Champion V. F. W. Band from Warren.

Weldon G. Zimmerman, trombonist in Freeport, Ill., H. S. Band; 1934 his first year of solo contesting at age of fifteen.

Louis Mathes of Morristown, Tenn.; played trombone for seven years, six of which held first chair in school band.

Robert Plank, sophomore in Logansport, Ind., H. S. Plays in band, orchestra, and was member of flute quartet, 1st Div. State Contest, 1934.

Billy Joe Haines, cornetist of Crawfordsville, Ind., H. S. Band and Orchestra; his first year of soloing.

Kenneth Carpenter of Roosevelt High, Des Moines, Iowa; first saxophone in band, first string bass in orchestra, and first sax and clarinet in dance orchestra.

Second row: Dale Grabill, solo French hornist with the Hobart, Ind., H. S. Band. First attempt at solo contests.

Fred Robinson, drummer in the Sturgis, Mich., H. S. Band. Also studying tympani and xylophone.

David Hoffman, Logansport, Ind., also Third Div. Nat'l Solo Contest, 1933, on Bb bass.

William Bensley, Jr., of Springville, N. Y., tied for 1st place in State Contest on flute, 1934.

Rex Harding played first trombone in Oakland, Nebr., H. S. Band for three years. Now plays in the University of Nebraska Band.

Third row: Elmo Johnson of Black River Falls, Wis., solo cornetist in H. S. Band. Won first in two State Solo Contests.

Dale Bonham, former French hornist of Beatrice, Nebr., H. S. Band and Orchestra. Now at Nebraska University R. O. T. C. Band and Uni-Symphony Orchestra.

Herbert Boardman, tuba player from Hereford, Texas. Marcel McCartney of Platte, S. D. Also placed Third Div. Nat'l on oboe in 1933.

Paul Sweet, Bb clarinetist of Stanton, Nebr., H. S. Band and Orchestra, also Concert Band.

Everitt Baker, former trombonist and baritonist in the Hobart, Ind., H. S. Band. National winner on the trombone.

Sherlyn L. Bossard of Ida Grove, Iowa, also Third Div. Nat'l Solo Tuba winner.

Last row: Ronald Wiley, Bb clarinet solo winner of Granville, Ohio. Now taking piano and harmony at Denison University, Granville.

Robert Stepp, French hornist in Chillicothe, Mo., H. S. Band, Orchestra, Business College Band, and Civic Band.

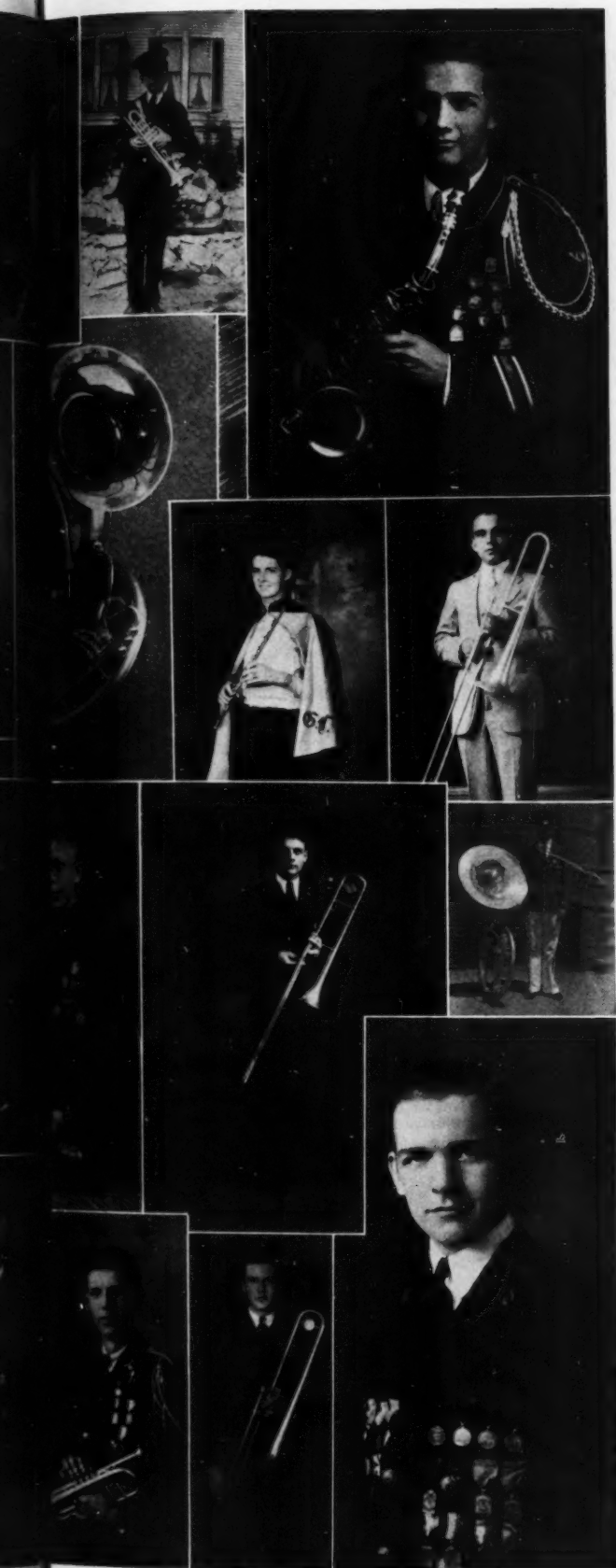
Raymond G. Kuni of Mitchell, S. Dak., former saxophonist with the Platte H. S. Band. Now at Dakota Wesleyan University, playing first clarinet in band.

Helmer Wickstrom, former clarinetist in the Jamestown, New York, H. S. Band. Now at Ithaca College of Music.

Orville Books, solo cornet in Enid, Okla., H. S. Band and Orchestra. A junior in school.

Noble Millie, former trombonist in the Canton, S. Dak., H. S. Band. Now playing first trombone with the Luther College Concert Band.

Robert F. Maybaum played first chair cornet in Hobart, Ind., H. S. Band, also member of National winning cornet trio. Now at Pennsylvania College.



Eavesdropping

By MARIANN PFLUEGER

Who sent this Valentine? Step up to the front and receive your punishment (or should I say, a gold medal?). Hope you got that Valentine you were waiting for and that you will now buckle down and give me the latest, in news and pictures, of your instrumental "goings-ons."



Grace Is Happy

And you'd be, too, if you placed in the Third Division of a National Solo Contest in your first year of participation. Here's the story.

Grace Louise Skeen of Topeka, Kansas, took up the flute when she was in ninth grade. The next year she had worked her way up and became a member of the high school orchestra, and best of all managed to get the first chair. She also belonged to a flute trio and flute quartet that year.



In her junior year at school Grace played in the orchestra, band, and a woodwind quintet. That spring Grace determined to play in the Regional Solo Contest and won her way to the State. And was Grace overjoyed when at the State Contest she was chosen to represent Kansas at the National. At the National she placed in the Third Division.

• • •

Newkirk at the Top

(Picture Below)

It was at the 1934 National Orchestra Contest at Ottawa, Kansas, that this orchestra made everyone sit up and take notice. The Newkirk, Oklahoma, High

School Orchestra made First Division in Class C, only one other orchestra being placed in the First Division—Vermillion, South Dakota.

O. H. Attebery is director of both the Newkirk High School Band and Orchestra.

• • •

Busy El Dorado

Donald Keys, junior in the El Dorado, Arkansas, High School, was elected assistant director of the band. Five other officers elected at this same meeting were: Thomas Griffin, president; Imogene Maine, secretary and treasurer; Mary Kay McFarland, Librarian; Carrol Mathews, sergeant at arms; and Haywood McKinney, band manager.

Earl Wallick is the director. The band has furnished all music at the football games and has taken part in most of the parades held in El Dorado this last year.

• • •

Lincoln Holds Election

Last flashes from the Lincoln High School in Des Moines, Iowa, bring us the good news of their recent elections of officers for the band and orchestra. Orchestra officers are: Richard Marnette, manager; Richard Christian, property manager; Frances O'Brien, secretary; and Junior Camp, librarian.

Band officers are: Henry Buccello, property manager; Jean Clingan, secretary; Mary Hollingsworth, librarian; and Earle Canfield, manager. Director Fredrick E. Engel has set the date for the school solo contest as February 11, and the winners of this contest will enter the sub-district contest.

Mel Plays Clarinet

One of the most outstanding members of the Elkhart, Indiana, High School

Band and Orchestra was Mel Webster, Jr. I say "was" because Mel is now at Carleton College, playing first clarinet in Gillette's Symphony Band.

He has won many district and state honors, placing first at the two contests at which he played solos. During his last two years at high school, Mel was concert master of the band and drum major his senior year. He was also first clarinetist and president of the orchestra.

Music didn't take up all of Mel's time. In fact he squeezed in enough time to make the track team and win his letter at high jumping and high hurdling. (To those of you who do not know Mel. I want to say that he stands about six feet some in his stocking feet.)



• • •

Thanks from a Champ

Here is a letter we received from Robert Zupnik, scholarship winner, and lone First Division National Oboe winner:

"I want to thank you so much for the kind article which you published in your A. B. A. column, September issue, of me.

"I have been enjoying The SCHOOL MUSICIAN immensely, as have other members of the family.

"It is most interesting to find the news of all of our musical friends throughout the country in the pages of this magazine. Also it is so full of highly interesting music information that it seems as



though a new world of music interest is opened to the musically-conscious student. "With best wishes for a very successful New Year."

Glad to hear from you, Robert.

Let's Make It Five

Picture No. 1

Four times winner in the Northwestern New York Sectional Contest is the Tupper Lake High School Class C Band. Director Luther Hawkins has directed Tupper Lake to victory in these contests.

The enrollment of the band is only twenty-six players, yet they have competed with, and overcome, bands of forty and fifty players. Last August at the State American Legion Convention held in Buffalo the Tupper Lake High School Band won the championship for junior bands. Here's to T. L.! May they again bring home the bacon in 1935.

Marches to Victory

Picture No. 2

For every parade in which it has marched in the past three years, the Lewes, Delaware, High School Band has won a prize. Under the direction of George A. Peck, the band made a grade of "A" in proficiency in 1931; in '32 the band received a rating of Excellent by the National Bureau, also in 1933; in 1934 the band rated Very Good.

The five hundred and fifty enrollment of the Lewes High School is each and every one back of the band 100 per cent.

Four Little Years

Picture No. 3

Name, Central State Teachers College. Place, Stevens Point, Wisconsin. Time, 1931. And no band. Time flies by, and in 1935 there is a seventy-piece band, one of the largest college bands in Wisconsin, with a complete instrumentation. Credit may be given to Peter J. Michelson, who came to the college four years ago as music director.

Mr. Michelson has been a student of voice, flute, and director of music in Norway, Germany, and Denmark; is a graduate of the Vandercook School of Music; has studied under Frederick Neil Innes and Dr. Edwin Barnes; and has had fifteen years' experience in directing bands, orchestras, and vocal organizations.

Portsmouth Wins Trophy

Picture No. 4

The first Class A high school band in Ohio ever to win permanent possession of the Wander-trophy is the one from Portsmouth. Here's the whole story.

Instrumental music was organized in Portsmouth grade schools in 1926, and in 1928 Henri Schnabl was authorized to organize a high school band. Entered following State Contests and in 1931 won first place. There was no State Contest in 1932, and in 1933 the band again won first, repeating in 1934, and thereby winning permanent possession of the trophy. Portsmouth has participated in both the 1933 and 1934 National Contests.

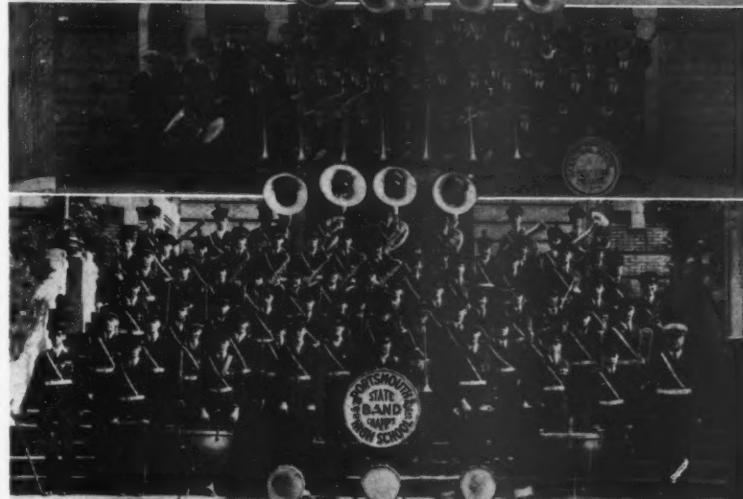
Weiser, Idaho

Picture No. 5

D. Peterson, News Reporter

Most high school bands have a drum major and need a new baton. However, Weiser High turns the tables. Weiser has a new and shiny S. M. twirling baton but no drum major. The competition for D. M. at Weiser is so keen that as yet one has not been selected.

When Ainslie C. Potter came as super-





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visor to Weiser this fall, he immediately organized a high school band and at once went to work for the well-known 35 subs, for the above mentioned baton. Since their organization, the band has played at pep rallies, assemblies, football and basketball games, and political meetings.

Although there are only twenty-one members now, all are imbued with the spirit of becoming one of the biggest and best bands in Idaho. And we'll bank on Weiser.

• • •

Lincoln Rates First

Lincoln, Nebraska, High entered seven instrumental groups in the 1934 Nebraska State Music Contest and all received a Division 1 rating. Of the six orchestras competing in Class A Lincoln's was the only one awarded a superior rating. The seventy-five members played "Overture Prometheus" by Beethoven, the State required number, and the second movement



from Howard Hanson's "Nordic" Symphony, the National required number.

This string quartet, one of the seven that placed in the First Division, is composed of, left to right, Jane Welch, viola; Neva Webster, second violin; Marjorie Smith, first violin; and Mary Louise Baker, cello. Jane and Mary Louise also placed in the First Division of their respective solo contests at the National.

• • •

A Sterling French Hornist

For two years Larry Newton of Sterling, Colorado, has been a State Solo

Champion. Larry plays the French horn and has won first place among Class A soloists. The solo contest in 1934 was held in Denver.



Larry is proud to be one of the thirty-five who subscribed to THE SCHOOL MUSICIAN enabling his band to secure one of those famous S. M. Batons. We hope very soon to show you a picture of the Sterling High School drum major, with his S. M. Baton.

• • •

Contest Dates

The West Central Illinois Contest will be held in the Springfield, Illinois, High School, April 5 (Solo and Ensemble Contest) and April 6 (Band Contest). Chair-

man: G. W. Patrick of Springfield High School.

Two changes in rules this year: (1) No limit to number of solos entered from a school on a given instrument. Same extension for ensembles. (2) A sight-reading contest will be held.

Talented Youngster

Little Bernice Janiszewski of Chicago, Illinois, is a first place winner. In the 1934 Catholic Grade School Solo Contest for saxophones, Bernice placed first among Class A contestants. She is a student at the St. James' Grade School. In a few more years you may expect to see Bernice listed among the highest of the high winners of the high school contests. Bernice's brother, John, won first prize in this same contest on the cornet, two first prize winners in the same family. That's a record.



The director of the St. James Grade School Band is Robert A. Mau, former member of that famous Joliet, Illinois, Township High School Band.

Rah, Rah for Newton

These smiling Newton, Kansas, boys are happy. In fact they have every right to feel exuberant. This woodwind trio won a superior rating at the 1934 Kansas



State Contest held in Emporia, and when the winners of the National Contest were posted, the Newton Trio had placed in the Second Division.

From left to right the boys are: John Banman, clarinet; Junior Robinson, bassoon; William Dunkelberger, clarinet. E. S. Sanderson is their director.

Remember These Dates

OHIO—State Band and Orchestra Contest, Ohio State University, Columbus, April 26, 27.

INDIANA—North Central Ensemble Festival, Indianapolis, March 20, 21, 22.

OKLAHOMA, KANSAS, TEXAS—Tri-

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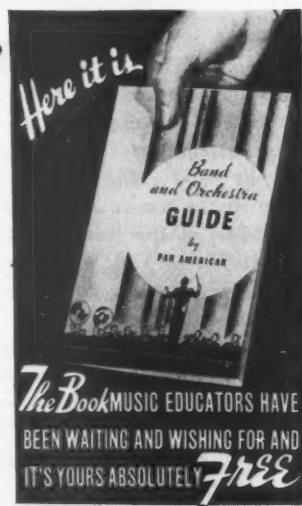


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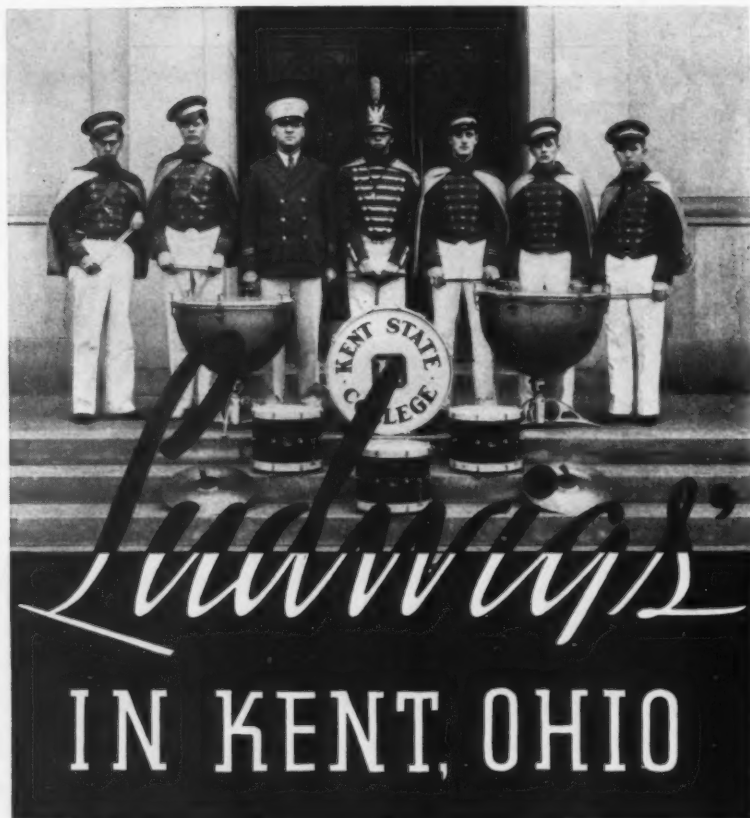
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☐ Director



● Ludwig drums set the "college tempo" at "Kent State". All of the percussion instruments shown in this picture are Ludwig, and the gentlemen are devout *Ludwig-ers*, including Director Roy D. Metcalf, who says, "I think Ludwig percussion instruments are supreme. I have found from experience that they are as good as the name of quality which they bear." (Oct. 29, 1934) The drum sections of every band in Classes A and B to make First Division at the National last year are Ludwig equipped,—Harrison, Joliet, Mason City, and Hobart. The directors of these bands take extreme precaution with their percussion sections. They know the importance of equipment. They want Ludwig. . . . You can improve your drumming, improve your band and orchestra, by the exclusive use of Ludwig drums. Send the coupon below for this wonderful free catalog of Ludwig drums and equipment. It's the finest and most complete drum book ever published, and it's yours for a postage stamp. No obligation. Send coupon today sure. Book sent postpaid. 2291

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State Band Festival, Enid, Oklahoma, April 3, 4, 5, 6.

KANSAS (Southern)—Music Festival, Wichita, March 16.

Winamac, Indiana

Anasue Shill, News Reporter

Fourteen year old Stanley Henry is one of the up and coming players of the Winamac, Indiana, High School Band. He is now in the eighth grade in the junior high school. Stanley plays the B-flat tenor saxophone, and when the 1934 State Solo Contest rolled around, he participated and placed in the Second Division. This was his first experience at contesting.



On its second try at the State Contest the Winamac High School Orchestra placed in the Second Division among Class C Orchestras.

Crawfordsville, Indiana

Minnie Mildred Knight, News Reporter

Boys and girls, meet Minnie Mildred, News Reporter and Subscription Agent at the Crawfordsville High School.

After she had studied piano for three years, she took lessons on the flute from Joe Gremelspacher, director of music at the C. H. S. The following year, 1932, she won first place in the District Solo Contest; also attended the National as a member of a woodwind quintet.

Upon winning a partial scholarship at the North Central Music Conference in



1933, Minnie Mildred attended Interlochen, and took up conducting and the string bass, besides the flute and orchestra work. Now she is playing bass in the C. H. S. Orchestra and is one of the student conductors of the band. This is her fifth year as a member of the high school concert and marching band. Minnie Mildred also plays in a church orchestra, the school dance orchestra, and the Civic Symphony Orchestra. Since last summer she has been teaching the flute to a few young students.

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(See also the lists below. Those marked with an asterisk (*) give a choice of Violin Obligato or the instrument named.)

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*Dear Little You. By Clay Smith (2 Keys). 60c.
*The Old, Old Love. By Reginald DeKoven (3 Keys). 60c.
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*She Stands There Smiling. By Thurlow Lieurance (2 Keys). 60c.
*Song of a Flute. By Tod B. Galoway (1 Key). 50c.
*Star of Mine. Arr. by Thurlow Lieurance (1 Key). 60c.
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*Wonder Why? By E. C. Barroll (1 Key). 60c.

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By JOSEPH L. HUBER

After 25 years of intensive teaching.

St. Louis, Mo.

● **BREATH CONTROL.** This is the most important thing in brass instrument playing, and the most neglected. First of all one must learn to take a breath naturally, and learn to inflate the lungs without becoming rigid. The body must be perfectly relaxed while inhaling, so as to fill the lower part of the lungs first, which will force down the diaphragm, then continuing to breathe without a break and filling the upper part of the lungs. By this time the diaphragm has assumed an upward position, in which position it must be held until the next breath. Holding the diaphragm up will enable you to expel all of the air from the lungs and use the last bit of breath just as effectively as the first, and will enable you to finish a long passage clearly, and produce a healthy tone without the usual fading and struggling so apparent in most wind instrumentalists' playing.

After the lungs have been properly inflated, the breath should be held and compressed in the chest as a reserve, to be used at will, so as to produce a Crescendo or a Diminuendo when necessary. Never exhale voluntarily, but always compress the breath and use it just as you would in singing or talking. It takes no more breath to play a brass instrument than it takes to sing, and this is really what you are doing when playing, using the same muscles to expel the breath employed by a fine singer. You will find your tone very buoyant and resonant, and this will relieve your lips or embouchure greatly.

When this compression is lacking, it throws the whole strain on the lips, and causes fatigue very quickly. Every fine player breathes this way whether he knows it or not, and I have found

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Interesting New Works

For BAND

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A symphonic poem which won first prize in a band contest in Naples in 1878. In its present arrangement, made especially for the Goldman Band, it is definitely prize-winning material.

Three Characteristic Dances. Hayward 3.50

Danse Gracieuse (French), in polka form, *Fall Fegueno* (Spanish), accented by clicking castanets, *Jig* (English), finishes off like a whirlwind.

Entrance and March of the Peers, from "Iolanthe" Sullivan 3.50

The vigorous first movement contrasts well with a majestic Trio sounded first by the reeds and repeated in the cornets.

March of the Titans Kolar .75

A brilliant 6/8 march with an ad lib singing Trio in 2/4. Trombones have plenty of opportunity to shine.

A Night in Tripoli Richards 2.00

Rich in melodic interest and very atmospheric. Uses the Tom-Tom (or Chinese Drum) to good effect.

The Old Refrain Kreiser 1.50

A beautiful setting of this immortal Viennese home-song.

Overture Symphonique Vandercook 2.00

Interesting parts for all instruments, but basses and trombones predominate in the highly dramatic first movement.

Spirit of the Day Whistler .75

March in 6/8. Easy, full of pep, and especially suited for street parades.

Pantheon Overture Holmes 1.00

In 3 movements, with a short Coda. Solo for baritone and cornet in the Andante.

General Russel March Talbot .75

Dedicated to the Commandant of the U. S. Marine Corps. Rhythmically interesting number. Good Bb Clarinets.

Sunshine and Shadows Goldman 1.25

A waltz of unusual beauty. The horns are very important, and the bells are used throughout.

Buddies (Cornet Duet) Holmes .75

Tempo di polka. The duet parts are easy, even in the cadenza, yet the whole effect is showy and brilliant.

Skip Along, March Gagnier .75

Very lively. Effective use of counter melody. Passage for solo drums in the Trio.

General Lyman March Talbot .75

A fine number for the cornet section. Bugles have a 15-measure solo.

For ORCHESTRA

Graduation March Lake A

An impressive "grand" march, enlivened by triplet figures in the strings, woodwinds and brasses. Calls for nice distinction between staccato and accented beats.

Bourree (from the 5th Sonata) Handel A

This famous and charming classic in a not-difficult arrangement. Strings are all-important.

Honor Legion, March Vance D

A melodious Trio, introduced *pp*, is repeated *fortissimo* by woodwind and brass against unison string counterpoint.

In Apollo's Temple Gluck C

Charming example of the classical in form, harmony and rhythm, with no technical difficulty.

March Magnificent McConnell B

Showy, *alla breve* march. Easy, yet rich in woodwind embellishments. Cued so any small combination can play it.

March Triumphant Chenoweth E

Modern in feeling and in contrapuntal effects. At *Grandioso* string scale figures decorate the melody and counter melody.

Olympian Festival, March Roth E

Brilliant march in "grand" style. Not too difficult, but requires a strong brass section.

Urbana Overture Roberts D

A very lively and colorful number intended to depict a small town civic celebration.

A Fox Hunt McKinley A

Trumpets sound the hunting horn theme taken up by violins and woodwinds. Short but effective.

The Scout Master Siemer A

Spirited 2/4 march with emphasis on brasses. The Trio has an interesting accompaniment figure.

Tenderness, Waltz Thornton B

An orchestral transcription of a very successful band number. Easy yet very effective.

Colonel Frederick L. Bogan March A

One of the National School Orchestra Series. The Trio is particularly brilliant.

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many among our leading artists, who use this method but could not analyze it or understand it. As soon as this compression drops, the lips close and the muscles collapse, causing an unsatisfactory tone and making the playing very difficult. Never raise the shoulders while taking a breath, as this prevents you from breathing deeply, and always keep the arms out and away from the body in a natural easy position.

To begin this phase of practice you inhale comfortably and play exercises of sixteen measures. After several weeks of careful study, watching each tone, attack, and intonation, gradually increase the length of the exercises or melodies. Play very softly at first, and gradually increase the volume of tone until you are able to play a full round normal tone, finishing the exercise or melody in a satisfactory manner, without the usual struggle and fatigue. You must feel normally relaxed after each study, and overcome the unnatural involuntary expulsion of air. It is hardly possible to say how much can be played in one breath, but constantly watch your breathing plant at all times, and continue to improve your endurance and control. You will find this practice the most helpful of anything you can do toward building a firm foundation in wind instrument playing.

In ascending, always increase your compression or power to expand the tone, and in descending, vice versa. Always coast in descending, holding back on your power to reserve it for ascending passages or large intervals. The power must always come from the chest, using the diaphragm to expel the remaining wind or air, and this will enable you to play to the end of each breath, without becoming rigid and uncomfortable.

Exercise 46 on page 20 in Arban's Complete Method for the Cornet can be played in one breath with ease, but don't try this at first. The writer has had many students who mastered this exercise, after several years of careful practice, and each one experienced a great deal of gratifying pleasure in being able to control the breath for long passages that were equally as long as this exercise.

Many players find it difficult to execute rapid passages, and never realize what is causing the difficulty. If your staccato is unaffectionate, uneven, and windy, you can remedy this by holding your breath more and compressing it, and this will produce a light attack and a more musical effect. The same is true of slurring, which is next to impossible on open notes, unless the breath is compressed.

Breath is the very life of your play-

(Continued on Page 36)

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

Kankakee, Ill., Band Mothers' Club

Our Band Mothers' Club, without doubt the greatest factor in the building up of our band, is made up of mothers having children in the High School and Departmental or Junior School Bands. All activities are sponsored by the entire group, and profits are pro-rated—the Junior group receiving one-third of the amount. This eliminates two organizations and a double program of projects.

Last spring the club bought \$2,500 worth of uniforms and within five months paid the debt and \$500 more in current band expenses. The largest single donation was by the Board of Education, \$170. Kiwanis Club, A. & P., National Tea, Auto Parts, and local theaters also contributed. A tag day brought in a nice sum, and we gave concerts in the athletic field, the admission price including refreshments.

The club entertained the band on a trip across Lake Michigan on the S. S. Roosevelt, and also brought them to Chicago for two days. Other instrumental and material projects have been successfully completed.

The club this year is divided into groups. These groups carry on one activity every month, thus working different people at different times. Each monthly chairman must work out her own novel stunt for raising money, and each group is anxious to produce the largest sum possible.



Mrs. H. W. Laube was the first president of the Kankakee Band Mothers' Club. This year Mrs. H. Simmons is president. The outlook seems as if her record will be as flattering as that of her predecessor.

The first president of this group was Mrs. H. M. Laube, to whom the band owes a debt of thanks that can never be repaid. She was fortunately the right person for the right job. Her sensibility about all decisions, and criticism, her patience in times of controversy, her common good sense and diplomacy made her an outstanding figure.

The club this year is piloted by Mrs. H. Simmons who promises to be another

pioneer in the field of achievement and undoubtedly her record will be as flattering as that of her predecessor.—G. E. Piersol, Director.

Surprise, Mr. and Mrs. Thomas!

The Frankfort High School Band has purchased five instruments—double B-flat sousaphone, two French horns, one bassoon, and one piccolo, and is determined to buy some clarinets, flutes, and oboes. "In November one hundred band parents gave a surprise party for our director and his wife, Mr. and Mrs. A. M. Thomas. Mr. Thomas was employed for full time this year and has recently moved to Frankfort. We believe that we have one of the best directors of the country and a real leader as well. We think it is important to have a real good time along with the work of sponsoring the band. It adds much to the general enthusiasm of the organization."—J. A. Van Kirk, Frankfort, Indiana.

A Letter from Colorado

The director of our school band, Gus E. Jackson, has tried very hard to impress upon us as an association that the greatest service we can render to him and his work is *not* the raising of money (important as that may be) but the most important service that we can perform is the supervision of systematic home practice of the band members.

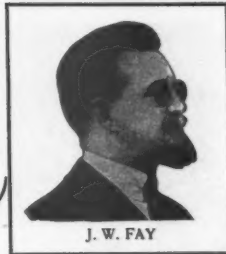
Through the cooperation of our local theater in the showing of band benefit films, box socials, and candy sales, we raised enough money to pay the traveling expenses for the trip to the State Band Contest at Denver last spring.

This year we have inaugurated a plan of holding regular monthly Cooked Food Sales. These sales will be held on the same day of each month. The local newspaper is cooperating in our advertising plan. The food for the sales is all donated, not only by band mothers but by many others of the community who have no children but are interested in the music program. This promises to be a very successful method of raising funds. Inasmuch as all food sold is clear profit and any food not sold can be returned to the giver.

Our association has not as yet been called upon to purchase instruments or uniforms as they are at present all owned by the students themselves or the school district. However, when such help is needed, I feel quite sure we will have no difficulty in raising sufficient funds.

—Mrs. M. E. Jones, President, Band Benefit Association, Eads, Colorado.

In addition to these fine letters we have received others from Taylorville, Ill.; Monmouth, Ill.; Columbia City, Ind.; Fort Smith, Ark.; Fort Wayne, Ind.; Meridian, Miss.; Mexico, Mo.; Farragut High of Chicago; Otterbein, Ind.; Wyandotte, Mich.; Center, Colo.; Sibley, Mo.; and Novelty, Ohio; all of which we hope to publish in early coming issues. But we want more letters from band and orchestra mothers' or parents' clubs bearing on this year's activities, and we urge you all to write in.



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Ohio Champions...

Here's Ohio's 1934 Class B Champions—Willis High Band of Delaware, Ohio, under the direction of E. J. Fitchhorn. When Mr. Fitchhorn located in Delaware to develop Instrumental Music, he told his Superintendent "I'll develop a Championship Band within five years." He made good—and the Delaware Gazette a few days after the Contest, paid honor and tribute to Mr. Fitchhorn and the Band with a feature editorial. This Band contains more pupils from Junior High than from Senior High. Its success is due to the method of training employed by Mr. Fitchhorn. He starts youngsters on Saxettes today—and six or eight months later, they are on regular instruments. Their fundamental training on the Saxette insures more rapid progress when they take up some regular instrument.

The Saxette has won the approval of many prominent educators and is marketed by The Saxette Company, Delaware, Ohio. The Willis High Band has developed an intonation that would be a credit to many college and adult organizations. Mr. Fitchhorn leans toward Large Bore instruments. As a consequence, his entire Trombone Section consists of the Large Bore Model 180 York Trombones, while his Cornet Section is principally the York Model 10 Cornet. Out of twenty-nine Cup Mouthpiece Instruments in this Band, seventeen are Yorks—making 50% more Yorks than all other makes combined. We are indeed happy to point to this successful organization as one in which Yorks predominate. Catalogs and interesting literature on request.

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Music History

(Continued from Page 13)

It is the influence of these things upon composers that the teacher of music history must present to his students. He must discuss the whole development of civilization as a background to the development of music. He must correlate and fit the parts so as to form an entire and complete picture. The teaching of music history without any attention to political and economic history is like teaching a person to paint without giving him the rudiments of drawing. The teacher must be competent. He must know the histories of the other arts and make comparisons between them and music. And, of course, he must emphasize the continuity of musical development; not of musical progress, if you please; because progress is largely a matter of opinion.

When a teacher alludes to "progress," or when he refers to a composer as "great," he must be prepared to give reasons for his statements. And to do so, it is necessary that he be well acquainted with the material in hand. The standardization of education has produced immense harm in this respect. Because a teacher's syllabus follows a certain canon of taste, a conscientious teacher is sometimes faced with the choice of being a mouthpiece for a book or of losing his job. There are not words enough to describe the viciousness of this system. A teacher should be one who knows what he is talking about, not what his syllabus is talking about.

Music history is often taught as part of a general program of "culture." The theory is to provide a guide to correctness for people who would otherwise be at a loss when the names of composers are mentioned. The desire to be "cultured," however, has perverse results. "Culture" (meaning "cultivation") cannot be acquired in a few minutes a day, any more than it can be spread on with a butter knife. Cultivation is the result of intelligence applied to information. It must not be forgotten that thorough information is the necessary basis. A smattering of names, and the knowledge of what is generally "approved" is not only not enough, but results in an imitation of "culture" which makes truly cultivated people laugh.



Leo Brodzeller, Bass Clarinetist

1934 National First Divisioner, Waupun, Wisconsin

(Picture on cover)

● **CHOSEN FOR** two successive years as outstanding for his achievement in music at the Waupun, Wisconsin, High School, Leo Brodzeller has worked and advanced himself to a National championship.

His musical career began when he was in the fifth grade, when he took lessons on the piano. Two years of piano was enough, and he was given a C melody saxophone, taking several lessons on that instrument. This sax was not needed in the high school band, so his band director, O. J. Kraushaar, started Leo on the bass clarinet.

While an eighth grader he entered the second band, and four months later was promoted to the first band. He was the band's only bass clarinet player at that time. As a sophomore, he entered the District and State Solo Contests and at both

won a first group rating. This year, 1933, he was given honorable mention for his music work in the Waupun High School.

The following year, 1934, and a junior in high school, Leo again repeated his preliminary winnings to make him eligible for the National, and at Des Moines in the National Bass Clarinet Solo Contest, he made 1st Div.

Now Leo has taken up the 'cello and plays in the high school orchestra, string ensemble, and boys' string quartet. He plays bass clarinet in the band, and tenor saxophone in the dance orchestra.

This is Leo's last year at high school, and he is working hard in order that he may again win highest honors in the National Solo Contest. Leo says he does not have definite plans for the immediate future, but he hopes to keep on with his music.

Instructive Talks to Clarinetists

by

Alexandre Selmer

I have yet to hear of one clarinetist who really tried to become familiar with the short French lay who was not successful and who did not improve his playing.

For the material of the mouthpiece, I leave that largely to the player's taste. The lay, method of placing the lips, and the blowing are the principal points. I have used one crystal mouthpiece for about 35 years and it has proven very satisfactory owing to the positive immunity of the crystal lay from wear and change. At this time I can recall a number of friends who have been using the same crystal mouthpiece for more than 25 years.

The crystal has a soft quality of tone and produces as flexible a tone as any other material. The hard rubber mouthpiece also has its excellent points as regards tonal production. However, with the finest rubber, it has been impossible to make a mouthpiece with a lay that will not warp and wear by use. Upon the quality of the rubber depends the durability of the facing. American hard rubber rod has proven the best material for mouthpieces.

Albert or Boehm System?

By all means, I recommend the Boehm clarinet, as it has many advantages over the old system technically and is a far more even toned and better tuned instrument. I am sure the time will come when an old system clarinet player will be in the same position that the old system flute player is today. It has been said by a few that many makers are boosting the Boehm clarinet because it sells for more. This is absurd, as any fair-minded clarinet player who plays the old system could be influenced immediately in favor of the Boehm through a demonstration by one understanding the Boehm, as no passage is more difficult on the Boehm than on the Albert system, if proper fingering is used, where hundreds of difficult passages on the Albert are rendered with comparative ease on the Boehm. I wish also to submit a fact not generally understood by clarinetists, namely, the Boehm system clarinet is the invention of H. Klosé.

(to be continued)

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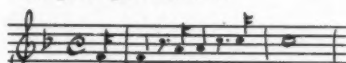
(Continued from Page 6)

baton only to bring in the band on the accompanying chords. A great deal may be made of that little passage in the hands of an artistic horn player, and a director who will let him do it. Do not play the Allegro, 12, any faster than marked, or it will lose character. That is where the cavalcade has reached the western plains and the influence of the Red Man is felt. At 15 the story of the Indian is told, and should be played boldly by the Trombone. At 16 there is some indication of an argument starting, but it doesn't get very far before, at 17, a troop of cavalry appears on the scene, takes charge of the situation, and at 19 the cavalcade is again on

its way. 21 is a slow "Alla breve" time, with the original Horn theme played by Cornets and Trombones, with obbligatos by Clarinets and Bases. This movement is most effective if taken according to the metronomic marking, and counted two to the measure.

There are two themes which occur in various forms throughout the overture.

The principle theme is



The secondary theme is



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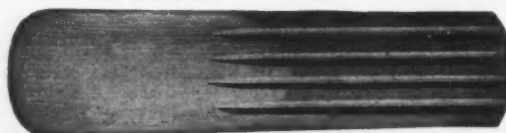
GLEN GRAY'S Casa Loma Orchestra—playing at the Colonnades, Essex House, New York—ranks at the very top among the finest radio and dance bands. The man who is largely depended on for the rhythmic swing of the Casa Lomans is Anthony Jos. Briglia, right, shown above with his Leedy snare and with Glen Gray, famous sponsor of the band. On November 12, 1934, Mr. Briglia wrote, "I use a Leedy snare drum, bass drum and pedal. Have played Leedy instruments for 8 years. They are the best."

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LINCOLN

A biography of Abraham Lincoln that challenges in brevity the Emancipator's own Gettysburg address has been written by Mr. Carl Sandburg, which is copyrighted by the Keystone View company, as follows:

"Born Feb. 12, 1809, near Hodgenville, Ky., in a clay-floor cabin, no windows and one door, Abraham Lincoln grew up in the wilderness, barefoot in summer, in winter wearing deer moccasins. He learned grammar, history, surveying from books, alone, often by candle or wood-fire light.

"The family moved to Indiana, then to Illinois, where the boy, at 21, took up life at New Salem, a pioneer hill-top village on the Sangamon River, near Springfield, in which city he entered law practice and lived most of his life.

"As a storekeeper in New Salem, Lincoln was a total loss. In politics he failed for office more often than he won. Out of conditions requiring a 'dark horse' candidate for President, he was nominated and elected, taking his oath of office before a divided nation. He headed and directed the war of the northern states against southern secession and independence.

"His was the master mind of a conflict employing larger armies across a wider area than ever before in human history. If Washington achieved independence for the American Republic, Lincoln was more than any other man responsible for the Union.

"The chief memorial to him is an arterial highway from coast to coast. More than 3000 books have been written about him. He had personality with tragic and comic elements marvelously mixed. His life and utterances are taken by many, the world over, as the best personal key to the mysteries of democracy and popular government."

KIND WORDS

We all enjoy The SCHOOL MUSICIAN (seven of us) at our house, especially Dad. He does not play, but he says The SCHOOL MUSICIAN gives him lots of ideas how to keep us interested in playing and like it.—John A. Bretz, College Park, Georgia.

SCHOOL • DANCE • BANDS

School Board Sponsors Dances

● "JUST A YEAR ago now," writes Joseph Wells, director of Music, Watkins Glen, New York, High School, "the Parent Teacher Association initiated the plan of sponsoring school dances each week-end on either Friday or Saturday evening. The plan provided for a one-hour dancing class with the balance of the evening devoted to what we call an 'after dance.'"

"I had previously been besieged with requests from various instrumentalists to form a dance band. I had hesitated because I did not see any worthy outlet for such an organization's efforts. With the development of the P. T. A. plan, however, there opened for me an outlet for a dance band. The Dance Band was formed immediately; money advanced to purchase "stock" arrangements, and the group took hold with a great deal of vigor.

"Each attendant at the dances paid an admission of fifteen cents which proved ample to pay for all music and other incidental expenses including the dancing teacher. At the end of the year the surplus built up was divided between the members of the orchestra pro-rata as to the number of dances played.

"The same general procedure is being followed this year. The one exception is that the Board of Education is sponsoring the dances and exacting necessary supervision.

"The average attendance has been

The one year old dance band of the Watkins Glen, New York, High School is packing 'em in at all the school dances. In fact most attendances have been well over a hundred.

well over a hundred. We have bought to date over fifty numbers, a drum pedal, and various traps, stands, and music folders, paid an officer to take charge of parking, given the janitor something extra, paid the dancing teacher and accompanist, and have a little expense account to care for unexpected incidentals. The heating and lighting is furnished by the Board of Education.

"The picture of the Dance Band was taken especially for The School Musician."

Nearly every mail brings us from every quarter, news and pictures of High School Dance Bands. They come from big cities and little towns. It seems that dancing is an accepted recreation of the younger set everywhere, and the dancers, tired of radio and phonograph music, want to see the flesh and blood performers.

School Band and Orchestra directors are coming out of hiding, admitting the value of dance-time rhythm experience, and showing considerable pride in their fine dance bands.

A large percentage of young people can write, after a fashion, when they enter grade school. It is the job of the penmanship teacher to encourage those peoples to write *well*, and to show them how to do it. Now music is like that, and dance music more than any other variety can stand a good cleaning up.

Students get their first and lasting impressions of all things at school. And they come to judge and appraise the whole dance picture, as a social function, by what is set before them in their first contacts with it in their school life. Let those impressions be good, musically and rhythmically correct, and really worth while.



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(Continued from Page 30)

ing, and affects everything you do on your instrument whether it be brass or reed. Too much stress cannot be laid on this subject, nor too much practice put on it. Struggling, unnecessarily, makes a bad impression on the public. A wind instrument can be played with ease, if this subject is thoroughly studied and mastered.

BREATH CONTROL is NOT phrasing, but it plays the largest part in that phase of music, and your phrasing would be improved greatly, if your breathing and breath control were developed.

In conclusion let me say, that if you are able to separate your breathing or power plant from your lips, fingers and tongue, you will find playing a wind instrument a pleasure and it will become more fascinating each day.

My next article will deal with fingering,—a life-time study.

Clarinet Fingering

(Continued from Page 12)

on upper joint. Finger C with usual fingering except keep lower side key on upper joint open as B \flat follows and you will be all ready to finger this note.

Example I is the second measure after letter L. Finger F \sharp with the same fingering as F natural, adding key below second finger. In the same measure is the high C \sharp and D \sharp . Finger D \sharp with the second finger of right hand on lower joint, instead of first finger and key.

Example J is eleven measures after letter L. Use right hand little finger for B natural, left hand for C \sharp , right hand for D \sharp . In same measure finger F \sharp as explained in example I.

Example K is the second and fourth measure after M, also the second and fourth measures after N. Finger the F \sharp with thumb, and two lower side keys on upper joint with the first finger right hand.

Example L is the sixth measure after letter N. Finger C \sharp with register key, thumb, and two lower side keys upper joint.

I hope this will help many of you to smooth some of the rough spots, and hope to give you some helpful fingerings in next month's SCHOOL MUSICIAN on "The Flying Dutchman" which is a very difficult number for clarinets.

I will be glad to help any one on any other difficult passages. You can write me in care of THE SCHOOL MUSICIAN.



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A. B. A. FORUM

News of the American Bandmasters Association

● Our secretary and treasurer, Glenn Cliffe Bainum, is responsible for another one of those unofficial, but certainly most enjoyable, helpful, get-together dinners for A. B. A. members of Chicagoland. The following were present:

Active Members: Harold Bachman and H. A. Vandercook, Chicago; Glenn Cliffe Bainum, Evanston, Howard Bronson, Mt. Morris, Ed Chenette, DeKalb, George S. Howard, Mooseheart, Russell Mason, Dixon, A. R. McAllister, Joliet, Illinois; Ray Dvorak, Madison, O. J. Kraushaar, Waupun, Edgar Mear, Elkhorn, E. C. Moore, Appleton, Wisconsin; William Revelli, Hobart, Indiana.

Associate Members: Lynn Sams, R. C. Poyser, C. G. Conn, Ltd.; George Gault, Dixie Music House; S. D. Harris, Sidney Harris, Carl Fischer, Inc.; Don Malin, C. A. Johnson, Lyon and Healy; Robert L. Shepherd, The SCHOOL MUSICIAN. Guests: Harry K. Alford, Clarence Parrish, Fred K. Huffer.

● Clate Chenette, director of the Ames, Iowa, Municipal Band, has completed the examinations and is the latest addition to the roster of active members. Mr. Chenette writes that Karl King, Major George Landers, and he are already practically on their way to the Cincinnati convention.

● Members will wish to note Lieut. Philip Egner's address since his recent retirement from active service as director of the West Point Band. It is 57 War-rington Place, East Orange, New Jersey.

● Captain James C. Harper, director of the high school band in Lenoir, North Carolina, has established quite a record in finding college and military school scholarships for the graduates of his high school band. To date the total dollar value of the scholarships obtained amounts to eight times the total appropriation the high school has made toward the band's operation since it was established. No wonder the Lenoir people voted taxes for their schools when almost everybody else was voting against them. The band slogan carried the day. Captain Harper is one of the newer members of the A. B. A.

● On to Cincinnati! That's an old Jim-crack of a slogan, but it speaks a thundering urge to every member, active and associate, of the A. B. A. to answer roll call on the morning of March 7 at the palatial Netherlands-Plaza Hotel. It's going to be the grandest and most gorgeous; most practical and useful; most edifying and entertaining A. B. A. convention to date. Yes, it will be pretty good.

The Four Horsemen of the Apollinaris, President Herbert Clarke and Simon, Glover and Fillmore, local committee, are working diligently to break all past records. Here is the tentative program of the Sixth Annual Convention of the American Bandmasters Association in Cincinnati, March 7 to 10, 1935:

THURSDAY, MARCH 7

Morning Session, 9:30—President's address; Secretary-Treasurer's reports; etc.

Noon—Luncheon; guests of the "Cincinnati Symphony Circle."

Afternoon Session, 2:30—Papers and discussions. 4:00 p. m., Committee meetings.

Evening—Annual A. B. A. Formal Banquet, Guests of the Armco Band, Frank Simon, Conductor, and of Henry Fillmore's Band. Mayor Wilson, Eugene Goossens, and other celebrities will speak.

FRIDAY, MARCH 8

Morning Session, 9:30—Report of Membership Committee. Special Committee on Policies, etc.

Noon—Luncheon, guests of the Cincinnati Musicians' Association.

Afternoon Session, 2:30—Papers and discussions; committee reports.

Evening—Annual Grand Concert. Band of 100 picked professional musicians. Eugene Goossens, Conductor of the Cincinnati Symphony, has arranged and will conduct one of his works, and will be presented with an honorary membership in the American Bandmasters' Association.

SATURDAY, MARCH 9

Morning Session, 9:30—Election of officers; unfinished business.

Noon—Luncheon, guests of the Cincinnati Conservatory of Music.

Afternoon—Program by the Cincinnati Conservatory Band, A. B. A. guests conducting.

SUNDAY, MARCH 10

Afternoon—Popular Concert, Cincinnati Symphony Orchestra (tentative).

Evening Grand Concert in Middletown, Ohio, the scene of the first A. B. A. convention; Frank Simon's Armco Band and Guest Conductors. Following the concert guests will be entertained at the Middletown Elks Club.

● The following is the text of a framed scroll presented to the American Bandmasters Association, by His Worship Mayor William J. Stewart and the members of the Board of Control of the Corporation of the city of Toronto at a luncheon given by them to the association on Thursday, April 19, 1934, at the King Edward Hotel, Toronto, during the Fifth Annual Convention:

TO THE AMERICAN BANDMASTERS ASSOCIATION GREETING

1934 has been a memorable year for the City of Toronto. In celebration of the one hundredth anniversary of the City's incorporation, a series of impressive events has increased the interest and pride of the citizens in their City; has renewed their appreciation of the great traditions of loyalty and public service upon which the City was founded, and has served both to strengthen the bonds which unite us with the King's subjects in his other Dominions, and also to promote that goodwill and friendly understanding with the people of the neighboring Republic, upon which the peace and security of the world so largely depend.

On behalf of the Corporation of the City of Toronto, we ask your acceptance of this assurance of heartfelt gratitude for the great contribution which you made towards the success of Toronto's Centennial Celebrations.

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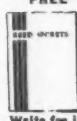


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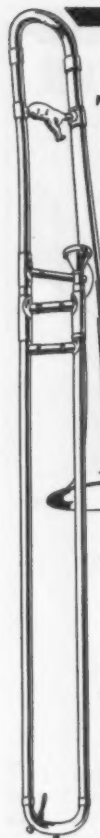
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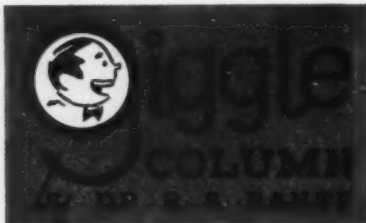
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After a short silence a member inquired with a yawn, "Can you by any chance do the trick yourself?"

Professor—Here you see the skull of a chimpanzee, a very rare specimen. There are only two in the country—one in the national museum, and I have the other.

Voice over telephone—Hello, hello. This is Judge Babington Peterson McFeather-son the Third. Will you please tell my son, Cravenwood Rutherford McFeather-son the Fourth, that I would like to speak to him?

Frosh—Hey, Mac, your old man wants to speak to you.

Farmer's wife (to druggist)—Now be sure and write plain on them bottles which is for the horse and which is for my husband. I don't want nothing to happen to that horse before spring plowing.

A lady had just purchased a postage stamp at a substation. "Must I stick it on myself?" she asked.

"Positively not, madam," replied the postal clerk. "It will accomplish more if you stick it on the envelope."

Mike McCormick—I'm rather good at imitations. I imitate almost any bird you can name.

Thelma Tracy—How about a homing pigeon?

George Haskell: Do you know what the squirrel said when he was gnawing on a nut?

Helen Davis: No, what did he say?

George: Gnaw, gnaw, a thousand times gnaw.

Leonard Guthrie: "Since I bought a car I don't have to walk to the bank to make my deposits."

Frances Stinnett: "Ah, you ride, then?"

Leonard: "No. I don't make any."

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Broadcasting

(Continued from Page 17)

size of the broadcasting group and the location of the microphone, but the performance will go on the air far more acceptably if the above hints are followed.

We cannot expect a very busy production staff to give the same careful attention to the casual broadcast of a school group which comes to the studio infrequently as to the professional broadcasters who are starting a series which will require the same "set-ups" repeatedly. They are eager to have all broadcasts go well but may be inclined to discount the ability of the amateur to broadcast successfully. By careful preparation before going to the studio, with the problems of broadcasting met in advance, the school organization can really make the most of the limited monitor hearing that can be provided. If even a few of the subtleties such as sub-toning are exhibited at the opening of the monitor hearing, the details of placing and other technical adjustments will naturally be taken more seriously by the production staff. There must be a monitor hearing, although I have heard school organizations broadcast frequently without that preparation. The conductor should listen over the monitor and consult understandingly with the production personnel since he really should know better than any one else how his organization should sound. If the conductor can discuss somewhat clearly the technical problems involved with the production men he will naturally receive far more consideration and the "pick-up" will be improved. Each radio engineer knows the problems of his studio and where the conductor knows the particular problems of his group, satisfactory cooperation will result.

Many schools are now equipped with public address systems which provide good laboratories in which to study broadcasting procedures. Too many of these installations are limited in their usefulness by having only carbon microphones and inadequate loud speakers. They are acceptable for verbal broadcasts but not for the broadcasting of music groups, yet even such equipment affords interesting possibilities for experimentation and music instructors should avail themselves of the opportunity they offer.

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(Continued on next page)

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(Continued from preceding page)

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The tail light in a firefly is 100 per cent efficient. Compare that with the 30 per cent efficient lamp bulb. The bugs have it all over us.

Then join in hand, brave Americans all;

By uniting we stand, by dividing we fall.—J. Dickinson.

Let's Talk About the BASSOON

(Continued from Page 7)

of the orchestra, although the old masters, Gluck, Haydn, Mozart, Beethoven, Brahms, and others, have given themes in their most pretentious works to the bassoon. Tchaikowsky in his Pathetic Symphony (No. 6) sets forth his first theme in the bassoon, although some of our contemporary composers have used the instrument, and to a good advantage, to get over bits of humorous writings.

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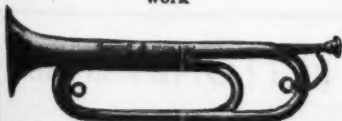
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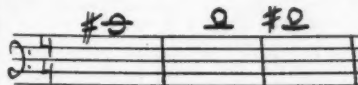
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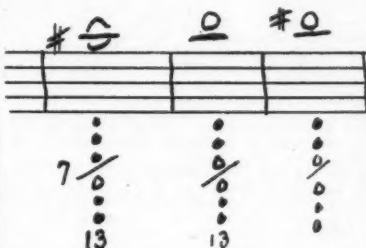
only sufficient to govern the vibration and pitch. Ascending to the upper register, a slightly increased pressure is necessary to raise the pitch.

Some performers like soft reeds, while others prefer stiffer ones. There is no set formula for the strength of a reed. One has to find which is the most adaptable to his embouchure. A great part of reed troubles are eliminated if a performer can make his own reeds. However, if this cannot be done the best results can be obtained by having a good reed maker make them for you. After you have given him specifications as to shape and strength, a hand made reed is always best.

It has been noticed a great many young players using what might be termed reverse fingerings, especially for



If the same fingering is used, as the octave below, the tone is small and the intonation is usually faulty. If the technique is not too rapid, the best results can be obtained with the following fingering



(Key numbers taken from Heckel chart). But in very rapid passages this fingering is very difficult and requires much practice.

Another matter of importance is the selection and purchase of the first bassoon, whether it be a French or Conservatory model, or a German or Heckel system of fingering. The majority of players in this country use the German system bassoon. This does not imply that the French system is not good, as there are some great artists using the French system bassoon.

I have been asked by a number of younger players which I thought the most essential, tone or technique. Of course, it is necessary to have some of both, but a good tone, in the opinion of the writer, is the most essential, as a famous flutist once told me that "when technique stops, music begins."

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ATTENTION: Just received from Press: "Bridging the Gap"—a new band book comprising repertoire for First Year Bands by Irving Chettye and Charles J. Roberts. Price 30c per book. Carl Fischer, Inc., 306 S. Wabash, Chicago, Ill.

ATTENTION: Hot Choruses on "Some of These Days," "Ida," "Diana," "St. Louis Blues," for either Clarinet, Trumpet, Eb and Bb Sax, \$1.00 per 4 choruses. Clarinet Reeds 20 for \$1.00. Borrah Minevitch Harmonica, 5 minute instructor with 200 songs \$1.00. New Nickel Plated Bb Clarinet \$30.00. W. G. Hlavin, 3547 E. 161st, Cleveland, Ohio.

ATTENTION: Just off the Press: GREETING TO LOWVILLE March for Band by RALPH HERRICK, price 60c per copy. Herick Music Co., Boston, New York.

UNIFORMS: 100 Grey Cadet Band Coats, \$3.00 each. Caps \$1.00. Military Cadet Uniforms, regulation and Legion style Band coats and other uniforms. Bargain prices. Circular free. Jandori, 172 West 81st Street, New York City.

UNIFORMS: Drum Major's Suits—flashy—\$10; caps \$1.50; Musicians Mess Jackets \$2.00; Blazer Coats \$2.50; A. F. M. Band coats (used) black and blues \$2.50; Caps—bell tops, new, \$1.50—every size. Stamp brings lists. Wallace, 2416 N. Halsted St., Chicago, Ill.

SPECIAL: The B & K Reed Co., is offering the Dall Fields Hand-Made Bassoon reeds at a special price of \$1.00 each, cash with order, or C. O. D. Every reed superior in quality, and workmanship. Personally tested. Order direct from The B & K Reed Co., 23 East Jackson Blvd., Chicago, Ill.

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ATTENTION: Write to Adams Music House, 1549-51 Dyre Street, Philadelphia, Penna., for bargains on high grade Musical Instruments, Mouthpieces, and Reeds. Professional Boehm Clarinets, Wood Ebomite or Silver \$35.00.

REEDS: The Litke Bassoon Reeds. All hand-made; especially for Heckel Bassoon. Produce a wonderful tone. Price 6 for \$4.50. Also Bassoons for sale. P. Litke, 3078 Hull Ave., Bronx, New York.

OBOE REEDS: I will make your reeds just like my own which I use at Cincinnati Symphony Orchestra. I guarantee every reed perfect as to pitch, easy and beautiful tone—mounted on Loree Tubes. \$1.00 each, 6 for \$5.00. Andre Andraud, 3500 Brentwood, Cincinnati, Ohio.

BARGAINS: For \$1.00 we will send you 25 Clarinet, or 14 Alto or 11 Tenor, or 9 Baritone Saxophone reeds, French makes. New Bb Boehm, low pitch, metal clarinets. Complete in a handsomely lined Alligator covered case, with music lyre and all equipment, \$23.50. Send \$1.00 for the following bargain string combination (11 strings) 5 silver "E," 3 quality gut "A," 2 Aluminum "D," 1 silver wint "G." Brinzer School of Music, 641-643 Stuyvesant Ave., Irvington, N. J.

FOR SALE: Magnificent Rudall Carte wooden Flute, Boehm System, silver keys, closed G, concert pitch, beautiful tone, price only \$75.00. C. O. D. 3 days trial. Wm. Henry, 532 West 149th Street, New York City.

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ATTENTION: Easy clarinet solos with piano accompaniments. Starter's Walz, Grade 1/2; Junior Intermezzo, Grade 1; Valse Jeanette, Grade 1; Valse Juanita, Grade 1; Geraldine Caprice, Grade 1 1/2. Price 25c each, postpaid. M. A. Tripett, Bartlesville, Okla.

EXPERT REPAIRS: For satisfaction at reasonable prices, send your hand instrument or violin repairs to Whittle. Large and efficient shops manned with highly experienced men and equipped with modern tools. Whittle Music Co., Dallas, Texas.

FOR SALE: One Selmer 18-7 wood clarinet, one Buescher and one Conn Eb Alto Sax, like new. Also lots of other bargain instruments. Send for our repair and bargain instrument price lists. Carl W. Blessing, 618 Middlebury Street, Elkhart Indiana.

BARGAIN SALE: Xylophone Marimbas, five sizes, 3 1/2 octaves or will exchange for smaller xylophones, or any other instruments. European Babygrand for sale at a bargain price. Paul Auslander, 1866 86th St., Brooklyn, New York.

FOR SALE: Schmidt Double Horn very good condition \$100.00. Another practically new—\$125.00. Loree Sax—fingering oboe—like new—\$135.00. Wood Haynes Piccolo in C—\$37.00. Sansone Musical Instruments, Inc., 1658 Broadway, New York City.

FOR SALE: Bassoon, Heckel System, Huller Make, Fully Reconditioned, low pitch, complete in case \$75.00. Louis Plautz, Elkhorn, Wis.

FOR SALE: New Wonder Conn Cornet, silver plated, gold in bell, fine condition, \$16.00, case included. Special hand-made violin, brilliant powerful tone, fine for orchestra, \$11.00 with case, and bow. Frank C. Weston, 37 Cedar St., Marblehead, Mass.

FOR SALE: Cornets, clarinets, trombones, basses, flutes, bass and alto clarinets, drums, etc. New and used, fully guaranteed. All waiting for you at unbelievably low prices. Mention specific needs on postal. Have no list. Trade-ins. Trial. Wallace Music House, 4236 Wilcox Street, Chicago, Ill.

BARGAINS: Conn Recording bass, four valve, silver plated gold bell. Perfect condition—\$135.00. Martin trumpet, silver plated, gold bell, excellent condition. In case \$40.00. Old Mittlewald cello, grafted neck \$40.00. Several string basses at half price. Write to Joseph Jiran, 1333 W. 18th Street, Chicago, Ill.

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The School Musician

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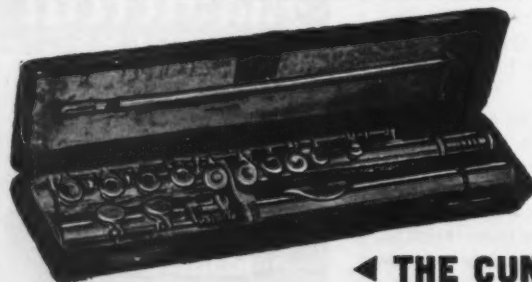
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In Biblical times the horn had reached a place of prominence. The Shofar—used to this day at Hebrew festivals—is as old as the Hebrew tribes.

In France the Cor de Chasse was a distinctive feature of the great hunts staged by the nobility. In Germany the same horn was known as the Waldhorn.

By 1763 the horn, through many improvements, had become sufficiently flexible and expressive to warrant its use in orchestras. Movable slides, keys on the bell, and valves were various steps in this steady progress towards the modern horn.

The horn (French or circular type) owes its characteristic tonal quality to its wide flaring bell, its conical bore, and the deep, funnel-shaped mouthpiece.

Today no composer would think of leaving out parts for the horn. Its tone and volume give to modern music those rich, full-bodied qualities we find so absent when we listen, for instance, to Chinese music—which is almost identical with the music of old.

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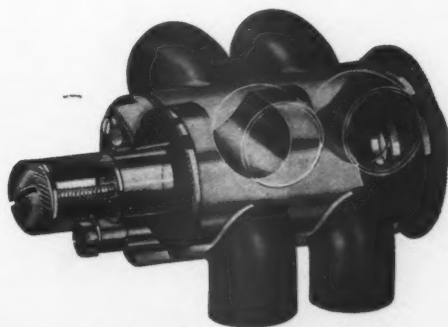
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LOMBARDO BROTHERS—Three of the brothers in this famous family who contribute to the harmony of the renowned Royal Canadians. Voted America's most popular band in many national polls. Broadcasting regularly over NBC chain. Center, is Guy Lombardo, director. At left, Lebert, who plays a Conn Trumpet and writes us that he has used a Conn for more than 13 years. At right, Victor, who plays a Conn Baritone Sax and says: "It is the finest saxophone on the market." Both letters dated August 8, 1934.



McCOY BROTHERS—Clyde McCoy's popular orchestra is a great favorite with radio and dance fans. Featured on some of the biggest programs on the air. The big attraction at Chicago's ritzy Drake Hotel for two years. Clyde McCoy, the director—"Sugar Blues in Person", is shown here with brother Stanley who plays string bass. Clyde is not only a great leader, but a talented cornetist, as well. He owns and plays a Conn Victor, in burnished gold, and wrote us August 5, 1934, that "it has good tone quality, sturdy construction, and is very flexible and easy to play."



WEEMS BROTHERS (at left)—Ted Weems and his great orchestra are clicking in their usual big-time fashion at the famous Palmer House, Chicago, where they are delighting the dining and dancing guests of the colorful Empire Room. Now broadcasting over WGN in programs that are worthy successors to their radio hits for Canada Dry and other big shots. Ted is here shown with brother, Art, his manager and able cornetist. Noted for his peculiarly sweet, velvety tone—it is Art's muted Victor cornet that you hear in the Weems' theme song. He plays a Conn exclusively and wrote us on October 19, 1934: "It is one of the best horns I ever played."



BARBER BROTHERS (at left)—Charlie and Fred, left to right, have mastered the same instrument. Charlie is now with Fred Waring's famous Pennsylvanians. Formerly with Whiteman. Recently purchased new Conn short action bass and wrote us Nov. 10, 1934: "Its intonation and the new valve action are just what all tuba players have long wanted." Fred directs his own orchestra. Featured in many commercial broadcasts. Has played a Conn for ten years and writes on Oct. 5, 1934: "Received fan letters while using my Conn over NBC asking what Bass I used to produce such a beautiful tone."



NAPOLEON BROTHERS (at left)—At the NBC studios, New York City, are two able artists from one family who are making their illustrious name synonymous with musical as well as military success. George B. Napoleon (right) has done outstanding saxophone work for both big networks. Featured on Cities Service, Good Gulf, Bond Bread and other big programs. Well known for his recordings and movietones. Owns and plays a Conn Baritone sax and Conn Tenor sax. Writes us on October 10, 1934: "Conn saxophones are the finest made." Brother Phil (left) is a trumpeter of equally wide renown; because famous for his "hot" work with Rolfe. Plays a Conn 22B Trumpet on such programs as Show Boat, Bayer Aspirin and the Mollie Minstrels—Nov. 11, 1934.



ROLLINI BROTHERS—New York City bandleader brothers who have achieved fame as saxophone and radio stars. Adrian Rollini, (right) leader of the original California Ramblers. Three years at the Savoy Hotel, London. Famous for his recordings and radio work. Plays unique "slap tongue" on a Conn bass saxophone and wrote us on October 2, 1934: "Have played a Conn for 13 years. I consider Conn vastly superior to all others." Arthur Rollini, (left) very fine tenor sax man now at Billy Rose's Music Hall. Formerly with Paul Whiteman. Has played a Conn for 7 years and writes us on September 29, 1934: "Conns excel in both tone quality and intonation."



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